

KINDERGARTEN COURSE
FOR THE DAILY VACATION CHURCH SCHOOL

MILDRED O. MOODY

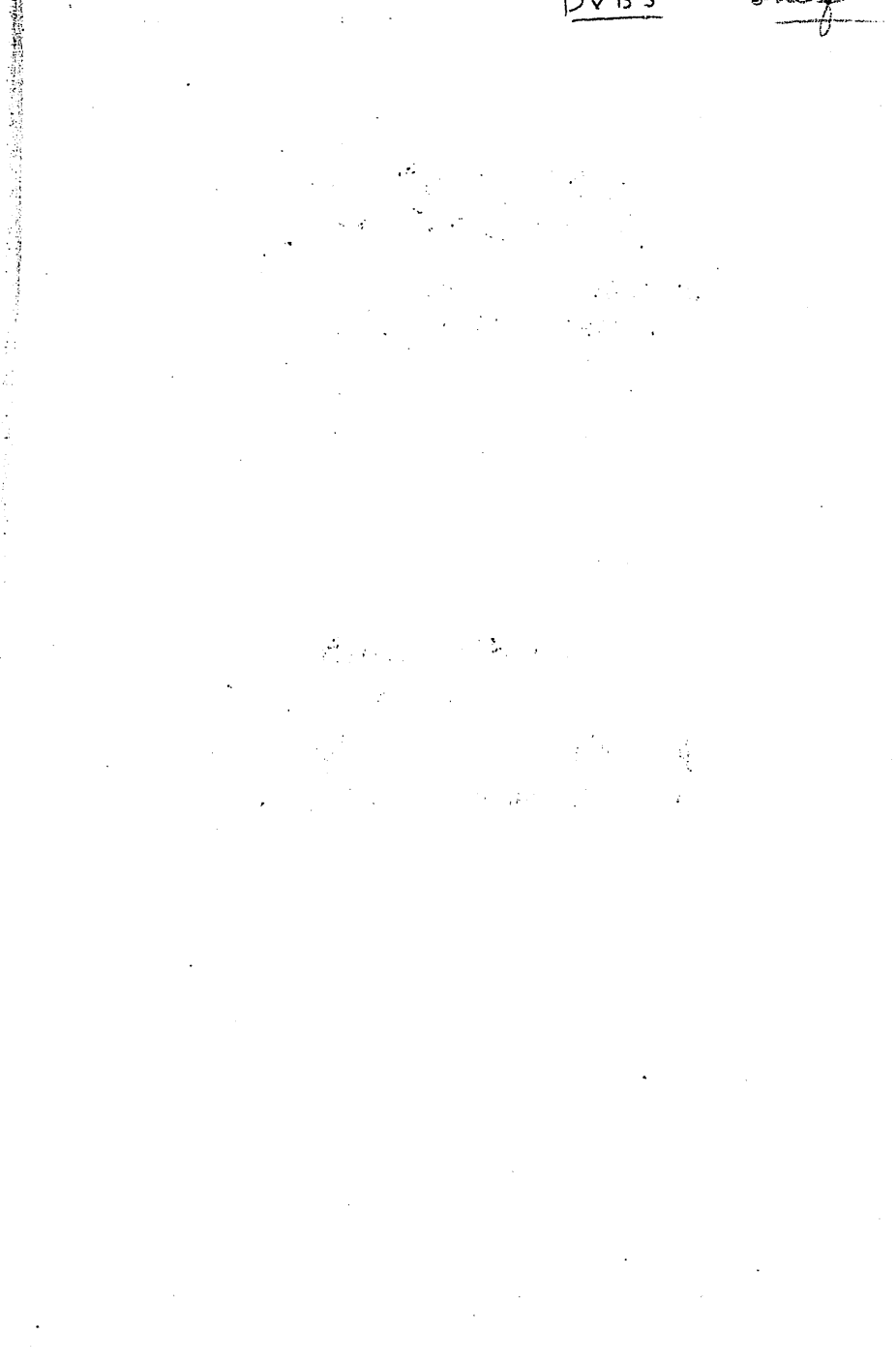
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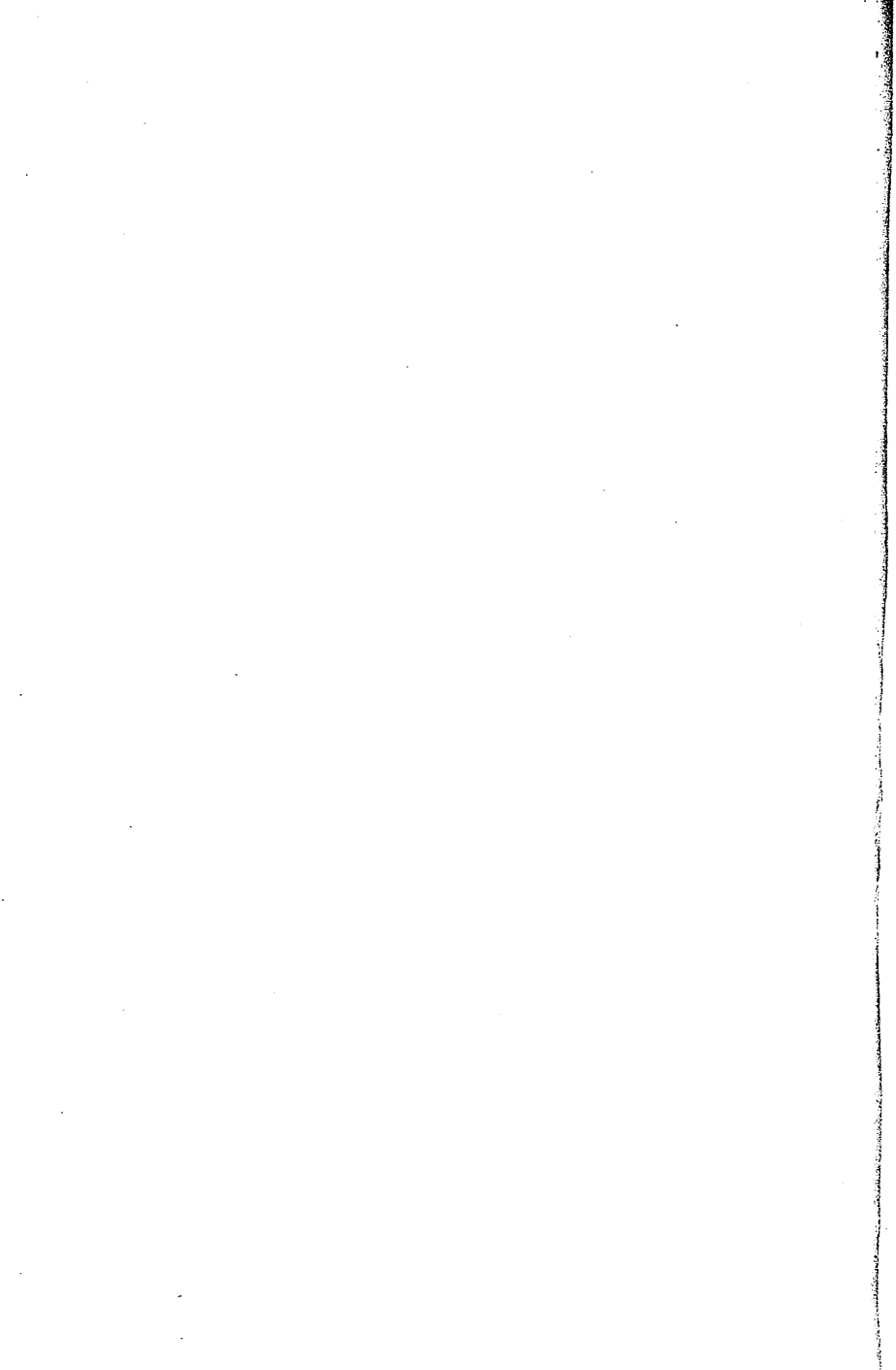
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DAILY VACATION CHURCH SCHOOL SERIES

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KINDERGARTEN COURSE

FOR THE

DAILY VACATION CHURCH SCHOOL

BY

MILDRED O. MOODY

Prepared in Cooperation with the International Association
of Daily Vacation Bible Schools



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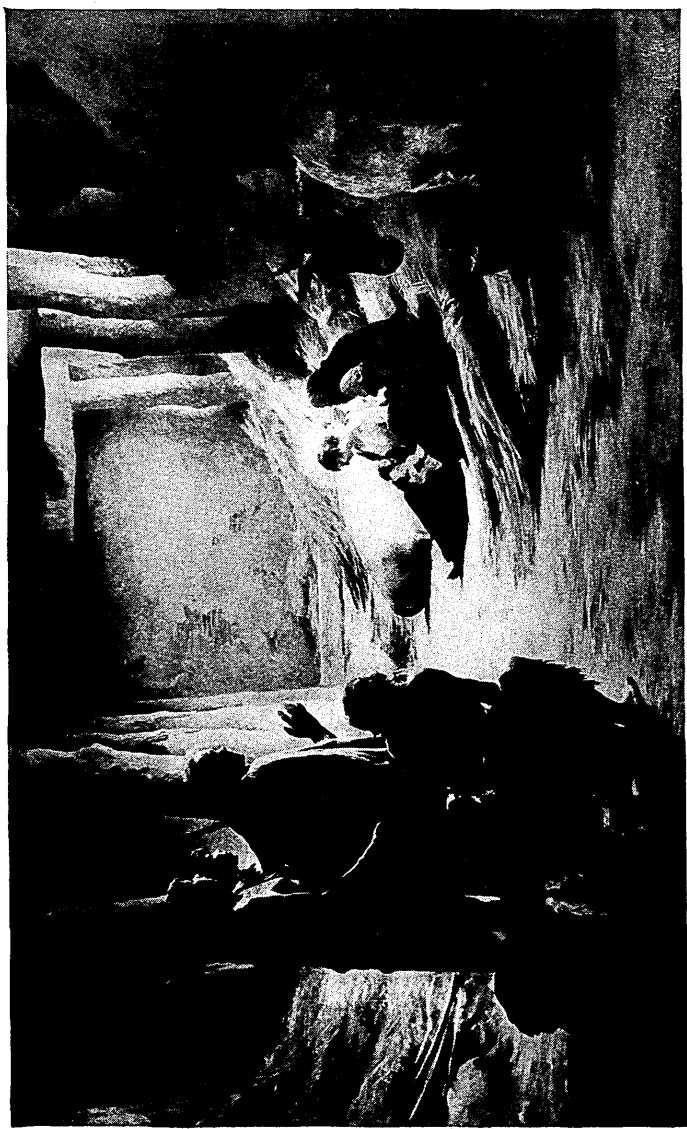
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PART I
THE KINDERGARTEN CHILD



CHAPTER I

CHARACTERISTICS OF THE KINDERGARTEN CHILD AND PROGRAM NEEDS

"WORK *with* the nature of a child, not *contrary* to it." This is absolutely essential in any effort for child development. But in order to work with the nature of the child it is necessary for us to understand that nature—the physical and mental characteristics, the dominant instincts, the ever-present tendencies, the absorbing interests of that nature.

Physical characteristics. The most noticeable physical characteristic of the Kindergartner is his *activity*—rapid growth of the little body, the necessary muscular development, the striving for bodily control. Probably all of these have their part in making the four- and five-year-old an incessantly active little body.

It is a physical impossibility for this age child to sit perfectly still for minutes at a time. That physical self of his must move. That means a flexible program which will recognize this need for action on the part of our Kindergartner: a program which, utilizing the child's distinct love for *response to rhythm* and his very evident delight in *making things with his hands*, will provide ample opportunity for movement.

Every *physical sense* of his small body is *alert*.

He sees! He takes the new things in through the eyes, but is not satisfied with sight merely. Seeing changes to touching, handling. To *feel* an object gives a clear understanding of the object to a four- and five-year-old. He learns through this handling to distinguish between sizes, large or small, square or round; between outside characteristics, rough or smooth, stiff or flexible. New sounds are interesting. They cannot be touched. They are reproduced and in the reproduction become familiar and understood. To work with the nature of the child, the program provided must give large opportunity for the child's use of his senses.

Mental characteristics. "Fot for, Aunt Mary? Fot for?" Not the words but the thought they contain is on the lips of every kindergarten child constantly. He is *curious* to know. How else can he find out about the new things that touch his life? How else can he obtain conclusions as to what his eyes and his hands investigate? Out of his mental curiosity to know come his questions and his very communicative little self. The program must provide abundant opportunity for the kindergartner to ask questions; must be flexible enough so that when questions come at the most unexpected places, they can be answered and the plan for the day continue. There should be but one place where the asking of a question on the part of a kindergartner is not permissible and that one place is the few moments when the story is being told. At any other time welcome their questionings.

This little beginning mind is very *open to suggestion*. One idea starts another. Sometimes we

know about it and sometimes we do not. We have a larger opportunity to discover what new ideas we have started when we give opportunity for self-expression, when we welcome their confident suggestion, when we let them exercise their communicative tendency. With this open suggestibility we have a child who *accepts everything* we say as *true*.

Reasoning power is awakening. It is not developed, it is awakening, and because it is awakening it should not be ignored. Every element of the entire program—story, song, picture, prayer, questions, answers—should be tested with this test: Is it contrary to the reasoning power of the child? If it is, we cannot use it. The program must provide *nothing* that is contrary to what a kindergartner knows to be true.

Dominant instincts and compelling tendencies. *Play* is the life of the child. That is his big business in these years. Left alone he *plays*. He finds his mental and physical satisfactions in play. If that is true, shall we then take him from his “business” and in our school force him through hours altogether different, holding nothing of the familiar play life that is his?

No. The program must find much of its development in play. There is every reason why it should all be play in the larger interpretation of the word—a joyous, happy atmosphere in which we live together. For out of this play can come Christian development and religious conceptions.

Imitative play. One does not have to play long with children before they realize that they are in their play imitating some one whom they have

seen, some one about whom they have heard. To so imitate gives an opportunity to live the experience imitated. To live the experience makes a clear, definite impression which can be called back at will and reimitated. Where that experience and that imitation is of a social situation in which the kindergarten child may very possibly find himself, conduct guidance is a real outcome of imitative play. Our program must introduce to the child in song, picture, and story the characters and the situations we want him to live over and imitate. Let no part of our program place anything before this child we do not wish him to make part of himself.

Imaginative play. It is, then, but a little way from imitating a character or living an actual experience in play to *making a character and creating a new experience* in play. This is using the imagination. Make the distinction always between a make-believe and a true story that is played. Let the children invent and play their "inventions," recognizing it as a product of fancy. Let them hear "true" stories and play them, recognizing them as true experiences. The program shall provide both.

Rhythmic play. Children readily respond to rhythm, particularly in movement, but in words as well. It is the one kind of play in which they will all play together. In every other type the play at this age belongs to each one individually. Because this is true rhythmic play should be used in our program to draw the group together: to help them feel one, to make all feel at home.

Motive tendencies. Every little child is *eager*

for the approval of others. It is an inherent tendency and a tremendous asset to leaders who are training children. As a motive for right conduct this eager desire for approval is unparalleled in its power to direct conduct. Our program must recognize this power and provide stories which will show boys and girls winning approval as a result of right conduct, give opportunity for imitative play of those stories, choose pictures which *show* the bestowal of approval, and make possible actual situations in which the conduct of the child may win praise and then *give it*.

The opposite of this motive tendency is also true. Kindergarten children *dislike disapproval*. If certain conduct on the part of the child wins disapproval or unpleasant results, there is every tendency not to conduct himself again in that same way, no matter whether the conduct was right or wrong. Largely the child of this age comes to his conclusions about right and wrong by the *results*. If conduct brings disapproval, unpleasantness, punishment, it must be wrong. If it brings approval, praise, pleasant results, it must be right. Obviously, the kindergarten program must make possible right conclusions.

Making others happy. Here is another motive, tendency recognized in the life of the kindergartner which our program needs to use. He "protects" animals. She "mothers" babies. They help mother, not merely for approval but to make the recipient happy. If approval comes as a result, it strengthens the tendency, truly. Stories, pictures, songs, imitative play need to be used to foster this motive tendency of making others happy.

Absorbing interests. *Investigating* objects is a real interest to the child of this age. Among those which call him strongest are moving things, objects which make noises, objects which have life. The activity of the thing is what appeals because so much of the life *is* activity. Colored pictures showing action have a close second. The program must provide the opportunities to investigate these interesting things.

Certain *activities* are absorbingly interesting—imitative play, simple games, telling stories, listening to music, talking, singing. Recognize their interest for a child and fill the program with them as a means to an end—that end Christian development.

CHAPTER II

LIMITATIONS OF THE KINDERGARTEN CHILD AND PROGRAM NEEDS

Physical and Mental Limitations. We have said that a little child cannot sit still for any length of time, and we have suggested that the program must take this characteristic into account. Let us consider some other physical limitations which must control our program.

Lack of muscle coordination. During the kindergarten years there is a noticeable increase in a child's control of his muscles; that is, of the larger muscles. Control of the finer muscles is not yet achieved. The use of the arm as a whole is easier than the use of the fingers alone. None of the program activity should require fine coordination until the children are nearing six years of age. To do so means only nervous irritation, discouragement, disinterest. Let the program provide the larger, freer movements and tasks not requiring fine coordination for accomplishment.

Lack of accuracy of observation. Accuracy of observation demands a skillful use of the smaller muscles of the eye. It means a very fine control—a use and a control which kindergarten children have not yet acquired. Accurate observation means a complicated use of eye muscles which results in a certain amount of strain. Kindergartens cannot

stand this eye strain. In the program's use of pictures this limitation must be recognized.

Power of prolonged attention limited. The nervous system of a little child is not developed enough for him to have sufficient brain control to make possible prolonged attention to any one thing. To concentrate for any length of time means both nerve and muscle strain. After moments of concentrated attention on the part of the child moments of relaxation should follow. This does not mean that the times of relaxation will be inattentive periods. It means that the attention will be a "spontaneous attention to something entirely different."

The program must, then, provide for a frequent change of focus for the child's attention changing from quiet occupation to active physical exercise.

Limited powers of thought and memory. There are two reasons for this lack in the kindergarten child. The first is the same reason for his lack of prolonged attention. The nervous system is not fully developed; therefore the kinds of brain action which reasoning power and recall demand, are not possible at this age.

The child also lacks experiences which make an association of ideas such as will bring back what has happened previously. Every day adds to this power, but we must remember that as yet the kindergartner is limited in thinking problems through and in recalling what he has "heard" yesterday.

Social limitations. The kindergarten child is individualistic. The "I" is most important. The game has been "his" game; the object has been

“his” object. It is not surprising, then, that he finds it difficult at first to wait his turn, to give way to someone else.

Few of our group have been with a larger group of children before. Few of them have had to *do* things with a larger group. But they come with a few experiences in which they have found their plans at home interfered with—and this is the link which helps our program to build habits of adjustment.

Pleasurable results, approval on the part of the teacher, should always follow when *one* child's own desire has to give way to the desire of the group.

Lack of experience in cooperation. Because he has not been used to playing with other children the kindergartner has a difficult time getting on with so many. Each one's own rights have been nearly supreme up to this time; now the rights of many others must be recognized. Attention cannot be given to all at once, nor to one all the time. Disappointments will be inevitable. Display of temper will occur sometimes. The program needs to provide opportunity of play where *all* will have a chance: chances for singing where *all* can be happy, occasions for expression to which each one can contribute his bit. The program needs to help the child recognize wants of others as well as his own and to offer situations in which he can help to satisfy those wants.

CHAPTER III

OBJECTIVES OF THE COURSE

A DEAN of one of our Eastern colleges always sends out his senior pedagogy students with this admonition: "Girls, there is one thing you will have to remember if you are a successful public-school teacher and that is, when you enter your classroom in the fall you must know exactly what you expect your pupils to get from you by the end of the year which they did not have when they came. Furthermore, you must know how each individual recitation period contributes its small part to the attainment of the great whole."

If that is necessary in secular education, it is infinitely more necessary in religious education. To know what we expect to give our pupils in these five weeks: to understand what we expect to do for them, to be acquainted with the development we hope to achieve and the changes we hope to accomplish. Hence this chapter on the "Objectives of the Course."

Our first objective is to give the kindergarten child a beginning *foundation* for a *true* faith. By that we mean such concepts of God and of Jesus as he will be able to hold to in the later years of questioning—*true* concepts of the heavenly Father and his Son we seek to give, concepts that are really kindergartner concepts.

I. The first week interprets the *near by, companionable heavenly Father*, who is happy and glad when children are courteous: who is disappointed when they forget to be polite.

The second week interprets the *caring heavenly Father*, who rejoices when we keep things lovely, as he keeps things lovely with rain and sunshine; who is sorry when we forget to keep ourselves, our rooms, and our homes clean and neat.

The third week interprets the *loving heavenly Father*, who shares so many of his lovely things with us. He is glad when we share what he has given us with someone else. He is disappointed when we forget to give part of our gift to another. The third week also interprets Jesus as the *adorable baby* gift of the heavenly Father.

The fourth week interprets the *helping heavenly Father* who always helps us if we help ourselves. He gave us a mind and hands and feet to do things for ourselves. He helps us do things in that way. This week also interprets the *friend Jesus* who went about doing good, God's helper on earth.

The fifth week interprets the *friendly approving God*, who praises us when we do right deeds and who is unhappy when we do wrong, naughty things.

II. The second objective is to *help the children live in a Christian way with their associates*. By this we mean that we want the course to organize and develop within the child certain definite habits of conduct which will become a permanent guide, and which we can confidently expect him to follow. We recognize the fact that for these habits to become permanent, the conduct must be a result of impulses stirred within, real inner desire so to act, rather

than a result of applied authority from without.

The first week hopes to build permanent *habits of courtesy* with all whom the child meets: using pleasant tones of voice, being pleasantly friendly, saying "Please" and "Thank you," expressing gratitude to the heavenly Father.

The second week hopes to build the permanent *attitude of neatness*. If "cleanliness is next to godliness," the real desire to keep clean cannot be fostered too early. Keeping the body clean, cleaning our room, taking care of our own things, recognizing that the heavenly Father keeps a clean world.

The third week tries to begin the *attitude of sharing*. To want to share is an emotional response on the part of the child. To arouse the impulse to share time, helpfulness, talent, money, gift, as the heavenly Father shares with us, is the task of the third week.

The fourth week strives to develop the *tendency to helpfulness*, that it may become a permanent desire finding expression in action. Running errands for father, watching for something to do for mother and grandmother, taking care of baby sister, so being the heavenly Father's helper—these are the lessons for the fourth week.

The fifth week attempts to make stronger the *impulse to obedience*, a cooperative obedience with those in authority—minding whomsoever mother leaves us with, recognizing that older minds know best, coming when mother calls. Jesus obeyed the heavenly Father; how we can obey the heavenly Father. Such are the concrete instances of obedience for which the fifth week seeks to strengthen

the impulse. All through the five weeks we are attempting to help these beginners in life to gain emotional control of themselves—control of temper, fear, jealousy, affection, shyness, obstinacy.

III. The third objective is to *create motives which will guide conduct permanently*. There is usually a reason, a motive, back of a child's every act. We know what some of those motives are wont to be. Knowing, we can take them and use them deliberately to influence the child's action. We have not confined any one week's work to the use of *one* motive. Instead it has been the thought to use the different motives applicable to these years in each week's lessons.

So far as the teacher's relation is concerned, the dominating motive used in the lessons is that of *approval* and *disapproval*. Teachers should never hesitate to praise a child for a good deed. Let us praise him emphatically every opportunity we have. The kindergartner desires, not the approval of his own age group, but the approval of the adult whom he loves. So our lessons try to use adults giving approval. It's *the big* opportunity to lay habit foundations.

In the sessions disapproval should be shown as firmly as approval. Let no doubt be left in the mind of the child in your actual dealing with him, just as we have tried to leave no doubt in his mind through the use of stories. Children will do the thing a second time which results in approval of their elders and in pleasurable satisfaction to themselves. The lessons strive to make only the right conduct pleasurable and approved.

Another motive used through the lessons is the

motive of helpfulness. Most kindergartners have an eager desire to help. Sometimes there is the thought of the praise which will be forthcoming at the end of their helpfulness, but many times their deed in helping is done *just to help*. We find often that sympathy is back of the acts of helpfulness; sometimes motherly protection is back of the acts of helpfulness. But in every case the result is a Christian impulse worked out through the motive to help. The lessons use this.

Another motive is that of *making others happy*. The little five-year-old who laboriously put the water on the table one evening remarking, "Mama will be glad," was actuated by her desire to make mother happy. To make folk around them happy has been used as a motive in the stories.

IV. The fourth objective is to *provide opportunities for these aroused impulses to work*. It were better that we did not create a motive or arouse an impulse or start a desire, did we not give a chance for that motive, impulse or desire to find expression. We are making children immune to the stir of sympathy, helpfulness, giving, if we arouse desire in them to be sympathetic, helpful, sharing, and stop there. Opportunity must be given to act on the impulse at once.

This does not mean that provision shall not be made for later expression of the same aroused motive, but it does mean that later expression is made much more probable by immediate expression. The lesson materials attempt to provide some of this. The leaders should provide still more.

These are the objectives of the course!

TOTAL THEME

To help kindergartners to be Christians *now*. Since kindergarten children find in the home the best setting for the practice of their religion, the home relationships are stressed throughout the course.

WEEKLY OBJECTIVES

First Week

To give the kindergartner the conception of a Near-By Heavenly Father.

To lead the kindergartner to develop habits of courtesy.

Second Week

To give the kindergartner the conception of a Near-By Heavenly Father Who Cares About Cleanliness and Beauty.

To lead the kindergartner to develop habits of neatness and cleanliness.

Third Week

To give the kindergartner the conception of a Near-By Heavenly Father Who Shares With Us.

To make them acquainted with God's Best Gift—Jesus.

To lead the kindergartner to develop habits of sharing.

Fourth Week

To give the kindergartner the conception of a Near-By Heavenly Father Who Helps.

To make him acquainted with the man Jesus—who helped.

To lead the kindergartner to develop habits of helpfulness.

Fifth Week

To give the kindergartner the conception of a Near-By Heavenly Father Who Approves Right Acts.

To lead the kindergartner to develop habits of obedience.

DAILY OBJECTIVES

First Week

First day, To speak pleasantly.

Second day, To say "Please."

Third day, To say "Thank you."

Fourth day, To say "Thank you" to the heavenly Father.

Fifth day, The courteous child.

Second Week

First day, The rain keeps things clean.

Second day, To keep our faces clean.

Third day, Flowers make places lovely.

Fourth day, To pick up our toys.

Fifth day, The neat and tidy child.

Third Week

First day, The heavenly Father shares his time.

Second day, To share my time.

Third day, The heavenly Father gives Jesus.

Fourth day, To share my best gift.

Fifth day, The sharing child.

Fourth Week

First day, Milk helps baby.

Second day, Jesus helps a little sick girl.

Third day, To help mother.

Fourth day, To help father.

Fifth day, The helping child.

Fifth Week

First day, The heavenly Father approves.

Second day, To go when mother calls

Third day, Quickly doing what father asks.

Fourth day, Older minds know best.

Fifth day, The obedient child.

CHAPTER IV

ELEMENTS OF THE PROGRAM

It is not necessary for the success of the program to follow directions as here given. Change the order to suit local situations.

General Order

Arrival to 9 A. M., Pre-session Period.

9:00- 9:10, Practice in response to rhythm.

9:10- 9:30, Morning Circle Period.

1. Fellowship or greeting.
2. Conversation.
3. Pupil expression in preparation for story period.
4. Play in preparation for story period.

9:30-10:00, Morning Story Period (Circle)

1. Picture study leading to
2. Morning's story.
3. Play of the story.

10:00-10:10 Recess.

10:10-10:30, Cracker Lunch.

1. Graham crackers.
2. Milk.

10:30-10:55, Games.

1. Sense developing.
2. Dramatic.
3. Habit formulating.

10:55-11:25,

Handwork Period.

1. Service development.
2. Illustrating aim of the story.
3. A recognized motive for doing it.

11:25-11:30,

Dismissal.

1. Song.
2. Benediction.

Practice in response to rhythm. It is a general characteristic of children that they delight in responding to rhythm. We use this spontaneous characteristic of theirs the very first thing in each day's program to help them *forget themselves, feel at home, be joyously happy*. This makes of the circle a solidarity of comradeship, a spirit of oneness which helps little people in becoming acquainted. It is also true that when we use response to rhythm first, it is much easier to achieve vocal response in the expression period which follows. This follows quite naturally if your kindergartner through rhythmic response does forget himself, does feel at home, is happy.

It will be noticed that this rhythmic response in the first few lessons is directed largely by the leader. It becomes little more than imitation for these lessons. This is done deliberately for the sake of those who are dealing with little folk who have had no opportunity for this kind of development. If your group of children have been used to making response to music, it will, of course, not be necessary for you to adhere closely to the directions. The children themselves will lead. The later lessons

in the course have the children making their own responses with the teacher selecting those available for imitation by the entire group. This is of greater value than the teacher-directed response; and if your children are ready for it when they first come to your Daily Vacation Church School, ignore the directed program of the first lessons and let the *children themselves* lead in response.

Morning circle period. This part of the circle period is a time of free expression. It opens with greeting to each other and to the helpers in the room, gradually enlarging to include some others, animate and inanimate objects which the children suggest. This greeting is not self-conscious after the opening rhythmic response. Conversation runs all the way through and is used as the connecting link between fellowship and pupil expression in conversational preparation for the story period.

Out of suggestions which the children themselves give during this conversational period, you will often get the basis for play which will prepare for the lesson. Here, again, in the first few lessons, this is very largely directed by the teacher. This too is because, with some groups, the children are not acquainted with doing this kind of thing.

Morning story period. The play of the previous period has acted as a rest-time for the group. We call them now to a study of pictures which serve as an approach to the lesson story.

You will notice in the lesson programs that we suggest drawing the children close for the story period. It makes it easier to hold attention, to avoid interruptions, to make impression. We cannot go into a discourse on story-telling, but we will

emphasize this fact: you must *tell* your story. Have everything out of your hands and out of the hands of the children. Make the story so completely yours that you can hold the eyes of your eager little listeners and tell the tale with no hesitation.

There can be no complete impression of the truth of that story unless there is some expression of it. So a period of playing the story is provided. Directly after the story has been told let the group express themselves in the play of the story.

Recess and lunch. Let recess be a time of *undirected* play. It does not mean that there will be no supervision, but there will be little of any direction.

Lunch time will offer splendid natural opportunities for living out courtesies, giving thanks to the heavenly Father and showing gratitude.

Games. The games are not intended to emphasize the truth of the lesson story. They are chosen to be sense-developing, or dramatic or habit-forming. The thought is a happy, free hour of play when we can help kindergartners to live with their fellows, to take disappointments, to meet and solve problems. This period will afford a time of laboratory experiments in which we can aid the four and five-year-old in acquiring new experiences, in developing right attitudes, in practising living. Since play is his life, we use this natural expression of himself to help prepare him for later life. As often as possible let the play be spontaneous.

Purposeful activity. To introduce this handwork period we have the group together again in a circle for a retelling of the lesson story or a study of the pictures out of which the lesson story came. Then

in conversation get back from the group what they can do. Teacher's suggestion must be ready, but as far as the children can, we will let them lead, even in the choice of handwork, giving—1. A new aim impulse. 2. A motive for doing it. 3. A place for it to be used. Service must be an outcome of their handwork period.

EQUIPMENT AND MATERIALS

It is easier to worship where it is beautiful. It is easier to develop a reverent spirit where it is attractive. Surrounding conditions are a very potent factor in influencing and training little life. So we will study how to make our environment during the Daily Vacation Church School hours most attractive.

The room. One in which there is plenty of sunlight will be chosen. One from whose windows children can see the trees, the grass, the flowers, the birds. Then the out-of-doors becomes part of their surrounding. If possible, it should be a large room, where there is space enough for circle work, for play periods, and for table work. Choose suitable decorations, if you have the chance to choose. Tones of blue or green or yellow or tan are good. Battleship linoleum in dark-brown or in green makes a soft covering for the floor—noiseless when chairs are moved, and yet easy to play upon: skipping, hopping, etc.

Furniture. First of all, have a *good* piano in tune. Music is going to mean a great deal to the children. They respond to it. Music makes the program effective. Be assured of small chairs of

at least two different heights with small, round tables not too high for the chairs. Different heights are necessary if children would be comfortable.

Places for the children's and the helpers' wraps are necessary. Have that place *out of* the room if possible so that there is no sight of disorder. For the same reason a cabinet for materials is another necessity.

A few larger chairs for visitors already in the room will guard against disturbances during the period. A small table for the teacher, vases for her flowers, a movable blackboard, a burlap screen for pictures, will all be found useful—almost indispensable.

Pictures. On the walls hung low so that they are on a level with the little child's eyes, there should be several good pictures. They will be the permanent hangings. Pictures such as—

“Jesus Blessing Little Children”—Plockhorst.

“The Arrival of the Shepherds”—Le Rolle.

“The Good Shepherd”—Plockhorst.

“Spring.”

“The First Step”—Millet.

Expressional materials. For *play and dramatization*. Let us have a set of large blocks, some toys, several sets of small dishes (for tea parties), dolls and one or two doll carriages or cradles.

Drums and flags for our parades; one large flag and enough small ones so that every child can have one to use.

Flowers, branches of trees, the fruits, etc., which are needed in the sense-developing games and in pupil expression will be supplied as the day's work calls for them.

For handwork. Following is a short list of what will be needed for the handwork activities:

Scissors (small, blunt).

Paste (tubes).

Coated kindergarten paper (for folding), assorted colors, size, 5 x 5 inches, 7 x 7 inches, 8 x 8 inches.

Blotting paper (sheets).

Light weight card board (back of tablets).

Mounting paper (grey, brown, green, white).

Pictures which can be cut out.

Small calendars.

Colored cretonne.

Shoe boxes.

String.

To go with the text.

Pictures—"Beginner's Set for Graded Lessons."

Songs— *Songs for the Little Child*,—Baker.

Childland in Sunday School,—Barbour and Jones.

All three of the above may be purchased through The Abingdon Press, 150 Fifth Avenue, New York City.

The boys and girls will learn—

1. "Good Morning Song."
2. "I'm Glad My Heavenly Father's Near."
3. "Mother Dear, We Love You."
4. "Patter pat, Patter pat."
5. "Away in a Manger."
6. "Thanks to Our Father."

The other songs listed are sung *to* them.

Memory Verses: "Be kind."

"Every good gift comes from the Father."

"The Heavenly Father loves us."

"Love one another."

"Children, mind your parents."

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First Beginner's Book in Religion—Baker.

Songs for the Little Child—Baker.

Childland in Sunday School—Barbour and Jones.

PART II
LESSONS IN THE COURSE

GREETING SONG¹

Arrangement of words by
Carolyn Sherwin Bailey

Swedish Folk Song

Allegro

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the tempo marking 'Allegro'. The melody is in G major (one sharp) and 2/4 time. The lyrics are: 'Good morn - ing! Good morn - ing! We wish a hap - py day to you, Good.' The piano accompaniment features a simple harmonic pattern. The second system continues the melody with the lyrics: 'morn - ing! Good morn - ing! A ver - y hap - py day.' It ends with the word 'Fine'. The third system has the lyrics: 'You see me and I see you. Then take my hand, I'll bow to you.' The fourth system is marked 'Slower' and contains the same lyrics as the third. It concludes with the performance instruction 'D. C. al Fine'.

Good morn - ing! Good morn - ing! We wish a hap - py day to you, Good.

morn - ing! Good morn - ing! A ver - y hap - py day.

Fine

You see me and I see you. Then take my hand, I'll bow to you.

Slower

You see me and I see you. Then take my hand, I'll bow to you.

*D. C.
al Fine*

¹From *Every Child's Folk Songs and Games*, by Carolyn Sherwin Bailey. Used by permission of the publishers, Milton Bradley Company.

FIRST WEEK—THE COURTEOUS CHILD

LESSON I

THE NEAR-BY HEAVENLY FATHER

Objectives:

To interpret a near-by heavenly Father.

To lead the Kindergartner to develop habit of courtesy—to use pleasant tones of voice when they speak.

I. Practice in response to rhythm:

The pianist starts playing, softly, a melody with a distinct rhythm. It is the signal for children to leave their pre-session work and gather in the circle of chairs. The teacher is already in her place, seated *near* the piano and in the circle. When all the children are seated in the circle, the superintendent says, quietly: "Miss Emily [the pianist], will you have the music speak to us? I know what it is going to say. It will tell me to do something. Watch and see if you can find out what the piano tells me to do. When you find out what it tells me to do—it will tell you what to do too."

Miss Emily plays—not loudly but with distinct accent, in good time.

"Show Us"—Imitation Game (No. 54, *Childland in Sunday School*).

The teacher starts to tap her toes on the floor, both feet at the same time, watching her circle of children. "Oh! Harold knows what the music

tells me to do." (Harold is tapping his toes)
"Mary has found out what the music tells me to do."
(Mary is tapping her toes) Continue until many of the children, not necessarily all of them, have found out what the music told the teacher to do.

Teacher: "Miss Emily, have the music tell us something else to do, and we'll see how Mary found out what it says."

Pianist plays the same melody in faster time.

The teacher starts clapping her hands together softly. "Edith knows. Emily knows. George knows what the music says." Continue until most if not all of the children are responding in rhythm, clapping their hands softly.

Teacher: "Miss Emily, have the music tell us something else to do, something harder this time."

The pianist strikes two chords. At each chord the teacher places a hand on each knee. After the chords, continue playing the melody in slower time. To the time of the music, the teacher lifts first one foot free of the floor, then lifts the other foot free of the floor. "Helen knows just what the music says." (Helen is keeping perfect time.) To help children respond in time to the rhythm, the teacher may sing to the melody "Up-Down Up-Down" repeated.

II. Morning circle period:

Teacher: "Miss Emily will have the music speak to us again."

The pianist plays the first three notes of "Good Morning." Teacher and children listen.

Teacher: "Oh! I know. The music says [singing with the melody] "Good morning."

Sing the melody twice. Speaking in a quiet, pleasant-toned voice, "Good morning, Catherine." Bow to her. She may or may not answer. It matters not now. Speaking again, "Good morning, Mary. A very happy day to you! I think the music can say that."

Pianist plays double strain and teacher sings,

"Good morning, good morning;
A very happy day to you.
Good morning, good morning;
A very happy day."¹

Teacher: "Let us sing 'Good morning' to Miss Emily—all of us—'Good morning! Good morning!'" Repeat the above lines with a bow at the end. "And shall we not sing 'Good morning' to Miss Margaret?" (a helper). Repeat the song, bowing to Miss Margaret at the close. "I want to stand up and walk around the circle and sing 'Good morning' to many boys and girls. Harold, don't you want to do that? And Mary? You may if you wish."

Pianist plays the "Good Morning" song. Teacher goes to one in the circle singing and bowing "Good morning"; to another, "Good morning"; to another, "A very happy day to you," etc. Let the helpers do the same, and it will not be long before the children are following.

III. Conversation period:

When the teacher is seated, the children will quickly seat themselves. Wait for them to finish the "Good mornings" they are singing.

¹ From *Every Child's Folk Songs and Games*, by Carolyn S. Bailey. Used by permission of Milton Bradley Company, publishers.

Teacher: "It is a happy day. I am happy because our school has started. Tell me some of the things that make you happy this morning." Let the children tell what makes them happy. Give them time to tell you, but if responses do not come quickly, lead them out in suggestions. "And when I am happy, I have to smile. You just can't scowl and smile at the same time."

Demonstrate to them. Let the children try to scowl and smile at the same time. Let them determine which looks better, a scowl or a smile. Use your helpers and not the children when you are finding out which looks better. Sing:

"The world's a very happy place,
Where every child should dance and sing,
And always show a smiling face,
And never sulk for anything."

(No. 74, *Songs for the Little Child.*)¹

"Come close to me while we sing about being happy." The children are standing near—not crowding. "Many people are near and glad we're happy. Miss Emily is near me. She is glad I smile. Harold, who is near you? Is he glad you're happy? Let's ask him? Mary, tell me who is near you? Is she glad you smile? Who is near us at home? Are they glad when we speak pleasantly? Father, mother, sister, brother. And sorry when Mr. Scowl comes? (Quietly.) Someone else is near. Do you know who? We cannot see him, but he's glad we're happy and speak kindly."

Pianist plays softly—Teacher sings, No. 9, *Child-land in Sunday School.*

¹Used by permission of author and The Abingdon Press.

"Let us tell Him we are glad he is near. We will close our eyes and bow our heads."

Prayer: "Dear heavenly Father, we are glad you are near."

IV. Rest period:

Teacher: "There are many things in the room to be happy about. Let us hunt around the room until we find something to smile at. And when anyone finds something, he is to call quietly to me, 'Miss Armstrong, I've found something.'"

The children hunt. Superintendent and helpers join. At the first, "Miss Armstrong, I've found something," call the whole group around the one child. Find out what it is. Let the child explain why it makes us happy. Why it makes us smile.

Teacher (to the group): "Shall we say anything to Harold for finding us something to be happy about?" Let the children respond. Start them. "It's lovely, Harold"; "You found something nice," etc.

Start the hunt again. When something is found have responses given by the children—smiling, using pleasant tones. While around one object found, the teacher starts singing, softly, "The World's a Very Happy Place." When the song is finished, the pianist starts to play a skipping melody, softly, but rapidly.

Teacher: "Listen. That makes me want to skip. Come on!" Go skipping around the room to the music. Music halts. Pianist plays heavy ponderous chords. "That makes me want to step hard. Come on!"

They march around the room stamping hard.

Music stops. Pianist plays skipping melody again. Teacher leads children in a skip back to their chairs.

(During the above time the chairs are placed in a double circle close together and very near the teacher.)

• V. Story period:

Pictures of children playing out of doors; children playing inside; mother and her little boy should be in conspicuous places around the room.

Teacher: "There is a picture hanging in the room, a picture of children playing out of doors. Mary, can you find that picture? We will watch to see if you have the right one. Touch it when you've found it, Mary." (Mary hunts.) "The picture has children in it, playing. They are playing out of doors." (Mary finds the picture.) "Is that the one, Harold?" (It is.) "You may bring me the picture, Mary. Thank you!" (To the entire group.) "What do you see in the picture? Children. Where do you think they are? Outdoors. What do you think they are playing? Let us give names to the children in the picture. What shall we call the boy?" Let children suggest the name. "What shall we call the girl?" Let children suggest this name. "I wonder what George" (the name given to the boy) "said to Evelyn" (the name given to the girl). Let children suggest things he may have said. "I wonder what Evelyn answered and how she said it." Let class suggest what Evelyn answered and how she may have said it. "Is there anyone near these children while they play? No one we can see. Is there anyone whom we cannot see?"

Pianist plays softly. Teacher sings, "I'm Glad My Heavenly Father's Near." "There is another picture in the room of children playing. They are playing indoors." Follow the same plan.

1. Send one child for the picture.
2. Others in the class watch.
3. Tell what they see in it.
4. Give names to the characters in the picture.
5. Imagine what they are doing and saying.
6. Discuss who is near.
7. Sing, softly, "I'm Glad My Heavenly Father's Near."

"There is another picture in this room. It is a picture of a little boy working. We can see some one near him." Change your questioning somewhat when imagining what the boy is saying and doing. "Why do you think his mother is smiling? Why does she look happy?" Add to the responses the children bring. Because her little boy is happy. Because he is helping her. Because he is smiling. Because he is saying nice things. "Who else is near this little girl? Do you think the heavenly Father is glad? Is the little girl glad?"

Pianist plays softly. Teacher sings, "I'm Glad My Heavenly Father's Near."

Some of the children will probably join in the hymn by this time. Let them sing with you if they do so spontaneously.

Tell the story of "The Baby Moses."

THE BABY MOSES

One day a mother sat in her home with her tiny baby Moses in her arms. The baby's sister Miriam

stood by her mother's chair and often kissed the top of the baby's dear little head.

"What shall we do, Miriam?" said the sad-faced mother. "The king does not like baby boys. If he finds our little Moses, I am afraid he will hurt him."

"Hide him, mother," urged Miriam.

"Yes, I have hidden him, but he cries, Miriam. And when he cries out loud he will be heard. If the king hears him crying, he will know we have a baby boy," answered the mother.

They didn't know what to do.

The baby started to cry.

"Oh baby, sh!—hush!" said Miriam. "Sh," baby—hush! The king will hear you."

But the baby kept on crying.

"Quick, Miriam, bring me some reed grasses," said the mother.

Miriam brought them quickly and her mother made a little basket.

"Now some pitch, please."

And Miriam brought the pitch, watching while the mother lined the basket to keep the water out.

They put the baby in the basket and carried it down to the river. They placed the basket on the waters of the rivers. The waters whirled around the ends of the basket and seemed to be trying to say, "Don't you be afraid, little baby, the heavenly Father is near."

"They will never look in the water for a baby," said the mother. "And now I must hurry back home."

"Let me stay, mother, please," urged Miriam.

"Let me hide behind these bushes. Then I can

watch near by and see that nothing harms baby Moses."

"Stay, daughter," and the mother left Miriam there close by her little brother. One other was close by too—the heavenly Father.

By and by the king's daughter came down to the



river. Miriam saw her. "The king's daughter," she whispered. "What will she do?"

Nearer came the princess. She saw the baby. "Look! what is it?" she said to the girl with her.

"A basket."

"What's in it?"

"A baby!" gasped the princess. "A darling baby boy. Bring him to me."

And they took the baby out of the basket.

Miriam watched and listened.

The baby started to cry. The princess was sorry for him.

"I want him for my very own," Miriam heard the

king's daughter say. "He will be safe. But I can not care for him."

Out from the bushes darted Miriam. Straight to the side of the princess she flew.

"I'll find someone to care for the baby," she said.

"Do you know someone who will take good care of my baby?" asked the princess.

"Yes, oh, yes, I know someone," answered Miriam.

"Go find her and bring her here," ordered the princess.

Miriam sped home. She got her mother and brought her back to the princess. "Here is a nurse for the baby," she said.

And the princess put the baby in his mother's own arms.

"Take good care of him," she said.

Moses was safe.

On the way home Miriam said, "Mother, I am glad I stayed near by baby."

"Yes, dear," answered the mother, holding Moses tight. "And I am glad the heavenly Father was near by too."

Sing "I'm Glad My Heavenly Father's Near."

Show picture of "Basket in the Bulrushes." Let children tell who was near by.

Sing "I'm Glad My Heavenly Father's Near."

Prayer: "Dear heavenly Father, we are glad you are near."

Play: After telling the story have the children dramatize it. Use the last "picture" in the story for the "play."

VI. Recess:

If the weather permits, take the children outdoors

for recess. Watch for opportunities in this period of free play to make it a laboratory in which are cultivated pleasant tones of voice. This is not a time of recess for the teacher. Lunch time should serve the same purpose. Training in politeness is very possible then. No child is allowed to start eating until all are served and the blessing has been asked: "Dear heavenly Father, we thank you for this food."

VII. Inside circle game:

Pianist plays same melody used in the beginning. One child is placed in the center of the circle. Teacher and helpers in the circle sing as the circle moves around.

"Show us, show us, what to do.
While we're looking right at you,
This way, that way, we shall do
Just the same as you."¹

One in the center plays something. Circle all join in imitating him after they have guessed what he's doing. Then the center boy chooses another for the center. The circle starts around again, "Show us, show us."

Skipping rope.

Throwing a ball.

Picking apples.

Swimming.

Galloping horses.

To conclude the inside circle game, march the children outside, where they will play "Cat and Mice." Piano calls them in. March two by two and go to the circle. In the circle retell the story. Show a picture of children together. Interpret

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their conversation as speaking kindly, not being angry. Get back from the group their ideas of who may be nearby listening to the children. Let them suggest what there is in the story which they can make. Let them tell what they will do with what they make afterward. Carry out the children's suggestions as far as possible.

VIII. Purposeful activity:

Bring the children from their play back to the circle of chairs. Retell the story and have the children dramatize it. Let each make what he has suggested from the story.

IX. Benediction and dismissal:

Pianist starts to play as signal for children to stop work.

Teacher: "Let us come near the piano for our good-by. Who will be near us this afternoon at home?—Mother, father, brothers, sisters. Let us remember to speak pleasantly and kindly. The heavenly Father will be near us this afternoon."

Sing softly, "I'm Glad My Heavenly Father's Near," children joining as they learn it through repetition.

"Let us close our eyes and bow our heads and tell him."

Prayer: "Dear heavenly Father, we are glad you are near us. Help us to remember to speak kindly this afternoon."

Pianist plays quietly a second longer, then changes to a march. Children march out two by two.

LESSON II

LEARNING TO SAY "PLEASE"

Aim:

To interpret a near-by heavenly Father.

To lead kindergartners to develop habits of courtesy to those around them. (Say "Please," pleasantly.)

I. Practice in response to rhythm:

When the hour for starting the program comes, the pianist starts playing softly "Show Us," same as in last lesson. Without speaking (unless there are new pupils this day, in which case it is wiser to use something like the same introduction you did yesterday) start tapping your toes to music. Watch your children. "I think that's pretty fine. Nearly everyone knows what the music says."

Music changes time—quicker, teacher starts clapping her hands in time to the music. Nearly all the children will follow. If all are doing what the music tells them to do, voice your approval.

Music stops. Begins with much slower time, introduced by two strong chords. With hands on knees, lift first one foot from the floor, then the other.

Teacher: "Miss Emily, have the music tell us something else to do. We have tapped our toes, clapped our hands, and lifted our feet."

Pianist plays quickly same melody (refrain). Teacher raises both arms shoulder high, stretches

them out straight in front. To the time of the music she brushes the palms of her hands past each other—one toward the body, the other away and vice versa. Start the movement rather rapidly. Recognize attempts: "Harold is doing nicely." "So is Mary." "Nearly all of us did what the music said."

II. Morning circle period:

Pianist plays three notes—"Good Morning."

Teacher: "What did the music say then?" If the circle does not answer, sing "Good Morning." (Speaking.) "Good morning, Peter. Did you have a happy day yesterday? What made it happy?" Ask the question of several and let them tell what made them happy. Then: "Good morning, Jo. I wish a very happy day to you." Let Jo reply if he will spontaneously, but do not let embarrassing moments pass without it. "'Good morning, Florence. I wish a very happy day to you.' That's what the music says sometimes."

Pianist plays. Teacher sings. Make no effort to force children to follow. Some will try to sing,

"Good morning, good morning;
I wish a happy day to you.
Good morning, good morning;
A very happy day."

"Who wants Miss Margaret to have a happy day? Let us sing and tell her so." Sing to Miss Margaret. "Who wants Miss Emily to have a happy day?" Sing and tell Miss Emily so.

"I am going to walk around and say 'Good morning' to many folks. Emily, would you like to go with me? George, would you? As many as

would like to may." Start around the circle singing "Good morning," and bowing before their little friends.

III. Conversational period:

Teacher: "I want one little girl to come up close to me and tell us all the things she found yesterday to be happy about." Use the suggestions the child gives linking each with smiles and speaking or acting kindly. "Thank you, Emily. It was kind of you to tell us."

"I want a little boy to come close to me and tell us what he could do to make others feel good—happy." Use all the suggestions he gives, linking them, if possible, to the thought of smiles and speaking kindly. If the children themselves do not suggest smiles as a way to make others happy—scowls making them unhappy—you suggest it. Sing "The World's a Very Happy Place."

"Who was near you while you were so happy yesterday, Emily?" Let her give names of those near her. "Who was near you, John?" "Who was near you, Ruth? And were those near you happy too? Why?" If the children do not suggest the thought that the heavenly Father was near, you do so.

"Let us tiptoe close to the piano to sing about the heavenly Father being near us."

Pianist plays softly the melody of "I'm Glad My Heavenly Father's Near." Children come close to the piano quietly. Sing the song with the teacher.

IV. Rest period:

While the children are still grouped around the

piano, state your plan for the rest period. "There are four pictures hidden in this room. They are pictures of the dearest, loveliest thing on earth. We are going to hunt for those pictures and when you find it, take it to Miss Armstrong's chair and lay it face down. Ready? Go!"

When one child gets near the hidden spot call: "Frank is warm. His hand is almost on it." "Evelyn, you are right close to one." When all are found but one, draw the entire group of children around the spot where it is hidden. Taking the picture, lead them back to the circle.

V. Story period:

The four pictures which were hidden should be pictures of babies: a baby alone, one with mother, one with father (or both), one with other children and baby. They are now lying face downward on the teacher's chair.

Taking the picture of the baby alone from among the others, hold it before the circle. "What is the loveliest thing in the world?" A baby. "Who knows a real live baby? Mary, you do. What color is your baby's hair, Mary? And the baby's eyes? Robert, you know a baby. Tell me some things a baby does. Yes, he cries sometimes. He laughs. What does he do with his hands? Yes, many times he claps his hands." Sing softly,

This is the way the baby does—

Clap, clap, clap, clap.¹

Pianist plays softly No. 16, *Childland in Sunday School*.

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"Did you ever see a baby 'peek-a-boo'? How does he do it?" (Play "peek-a-boo" to music, singing,

"This is the way the baby does:
'Peek-a-boo, I see you.'")

"Did you ever see a little baby try to walk? When he can't stand on his feet, what does he do? How does he go? Yes, he creeps."

Singing,

"This is the way the baby does:
Creep, creep, creep, creep."

Use the fingers creeping across the knee to demonstrate.

Show the picture with the mother and baby (asleep).

"What is the mother doing? How is she holding her baby? Show me."

Sing softly,

"This is the way the baby does:
Sleep, sleep, sleep, sleep."

(All the circle holding babies. Little heads drooped on shoulders and eyes closed. They will imitate you.)

Show the picture of father and baby (playing).

"What does father play with baby sometimes? How does father act with baby?"

Show the picture of a little girl taking care of baby sister (out for a walk). Let the children give the baby and the little girl in the picture names.

"Who will show me how he thinks Helen walked with her baby sister in the carriage?" Get one of the children to show how, if possible. If all are too

shy, then you show them. "Let us all take our baby brothers and sisters for a ride." (It can be made *all* imaginary or you can have several doll carriages for some of the children.)

1. Walk very carefully down the street—both hands on the handle of the carriage; bowing to this person and that—saying, "Good morning" and "How-do-you-do?"

2. Stop. Come around the front of the carriage to see if the sun is in the baby's face. Adjust the hood.

3. Walk on down the street. Call a collie dog. Bring him to the side of the carriage—stroke his head. Put baby's hand on dog's head.

4. Turn around and walk back to the chairs. The children will soon catch your suggestions and add others of their own. (During this walk helpers place the chairs in a close double circle, near the teacher's chair.)

Back in the circle, show the picture of Helen and her baby sister, asking, "What do you think Helen said when she asked her mama to let her take baby out for a ride?" Get the responses from the children. If the boys and girls do not give back answers containing "please," use your own suggestions: "Helen looks to me like a polite little girl. I think she may have said, 'Please, mama, may I take baby out for a ride?' Or maybe she said, 'Please, mama, I'd like to take baby out.' What do you think Helen did for the baby?" Get responses from the children. She did what the heavenly Father tells us he would like to have us do—"Be kind." Memorize "Be kind."

Emphasize the "pleases" in the replies of the

children if they are there. If not, emphasize them in your own answers.

Tell the new story, "Baby Learns to say 'Please.'"

BABY LEARNS TO SAY "PLEASE"

One beautiful summer day a little girl named Helen said to her mother, "Please, mama, may I take the baby out for a ride?"

And her mama said, "Yes, Helen, if you will be careful."

Helen promised to be careful. So she put on the baby's white bonnet, tied the ribbon under her fat little chin, lifted her into the carriage, and took her for a ride. They were having a lovely time. Both of them were smiling when they passed a lady on the street.

"How do you do, Helen?" said the lady. "How is baby sister to-day?"

"She is real well, Mrs. Lane, thank you," said Helen, politely.

"I suppose you help your mama take care of baby," said the lady.

"Yes, I do try to," answered Helen.

"Does she talk yet, Helen?" asked the lady, and before Helen could answer the lady leaned over the baby's carriage. "How do you do," said she to the baby, bowing her head and taking one little fat finger in her hand. "Can't you say 'How do you do?'"

Then, softly touching the baby's cheek, she said, "You sweet little baby, can't you talk to me?"

But the baby only said "Goo-goo-goo," and went right on chewing her bonnet string.

"Doesn't she talk *yet*, Helen?" asked the lady.

"No, Mrs. Lane," said Helen, "and I don't know why she doesn't. She's big enough to talk, but she just says one tiny little word. She says 'Da-da-da-da' sometimes."

"Oh, well, she'll learn after awhile, dear," said the lady; and waving "by-by" to the baby, passed down the street.

Helen took the baby home. As she lifted the darling out of the carriage she buried her face in the baby's soft little neck and whispered, "Oh, baby, dear, why don't you talk to me? I want to hear you talk."

But the baby only clutched Helen's hair with one little chubby hand, and dancing up and down in her arms said "Goo-goo-goo."

That noon at luncheon baby sat in her high chair close to the table. Father and mother were there, and Helen said, "Daddy, why doesn't the baby talk?"

"She does talk," said daddy.

"Goo-goo-goo," called the baby just to show Helen she could talk.

"I mean, why doesn't she say words?" Helen insisted.

"She does say a word," replied daddy with a twinkle in his eye.

"Oh! daddy, daddy, daddy," scolded Helen, "you—"

"Da-da-da," said the baby.

"There, Helen," laughed daddy, "didn't the baby talk? She said 'da-da.'"

"But, please, daddy, please, daddy," and she pinched his arm gently. "*Please*, daddy, tell—"

"P'se-da; P'se-da, P'se-da," sputtered the baby.

"Why," gasped Helen. Her eyes opened wide. She whispered, she was so surprised. "Daddy, the baby said 'Please, daddy.'"

"P'se-da, P'se-da, P'se-da," called the baby and pounded on her chair with her spoon.

"Mama," called Helen, "the baby said 'Please.' How do you suppose she learned that?"

"I suspect," replied mother, "she learned it from her polite little sister. I notice she always says 'Please.'"

"Will the baby say what I say, mother? I'm going to try again. Please, daddy," began Helen.

"P'se-da, P'se-da, P'se-da," said the baby.

"She does, mama. She does, daddy," said Helen, happily. "Baby says just what I do."

Then she thought a moment and added, quietly, "I'll have to be careful what I say if baby says what I do."

After telling the story, divide into groups if you have a large class—two or four divisions—and play the two parts. Each group plays its own independent of the other.

1. Play the walk with the baby. Let the children meet as many as they wish.

2. Play the dinner scene—imaginary table, eating, conversation; a real home scene. Let the boys and girls make the conversation.

VI. Recess:

Pianist strikes softly a chord which brings children back to the chair. Recess given as a period of free play, not under direction but always under the observation of the teacher. The needs of little

children can be discovered best when they are playing without conscious direction.

Piano calls them from free play to lunch tables. This is a splendid opportunity of using "Please" and "Thank you." Pass the crackers this day purposely. "Harold will you have a graham cracker?" "Yes, please, Miss Armstrong." "Thank you." Use the same grace to begin the lunch, spoken by the teacher for the whole group: "Dear heavenly Father, we thank you for this food."

VI. Games:

Dividing the class into groups each under the direction of a helper, play "house" and "store." Choose which part of the room shall be the house, which part shall be the store. Have a number of "homes" if your class is large. There will be much intercourse between homes and the store. Fathers and mothers will buy for their "children"; mothers will provide dinners at home and children will go to the store for the bread. Let the play be spontaneous. A few properties will make the play more realistic; things in the store to be bought; dishes to set the table: Watch carefully and guide the politeness between storekeeper and traders: between the members of the "family."

Sense game: all the children in a group together.

Teacher: "I bought many things in the store to-day. I will bring them out one by one and you shall tell me what they are. Who will choose first?" Let the entire group decide on the child who chooses first. Stand that child in the center. Cover his eyes. Hold the object up so the other children can see it. Put your fingers on your lips. Hold the

object (an orange) under the blindfolded child's nose.

"Guess." Call the group and start to count, clapping hands, softly—"One, two, three, four." If the child cannot tell by smelling let him *feel* the object. When he guesses, circle joins hands and dances around him, to music. Music stops.

Class choose another to guess. Put child in the center. Blindfold him. Hold object (banana) up for class to see. Hold to the child's nose.

"Guess." Call the group and start to count.

Celery, carrots, apples, cookies may be used as other objects.

Physical activity: To music let children march out doors and play "Herewe go round the Mulberry Bush."

VIII. Purposeful activity—handwork:

From the games take the children to the circle. *Retell the story*, and let the group choose what there is they could make for a baby, or for little brother or sister which would make them smile, and teach them to say "please."

Frame a picture. Have small pictures of the Madonna. Directions for frame. Take a piece of paper (square); 5 x 5 inches is a good size. Lay it on the table in front of you. Fold the front edge to the back edge. Make the crease and open. Fold the right edge to the left edge. Crease and open. Turn the paper so that one corner is in front of you. Fold that corner to the center. Crease and leave it. Fold the other three corners to the center. Then fold each corner back from the center to the middle of the outside edge. Put in the picture and paste. Use colored paper.

IX. Benediction and dismissal:

Chords on the piano marks time for closing. Children lay aside their work.

Teacher: "Let us come close to the piano for our good-by. Who will be near us this afternoon while we are home?" Get the responses from the children. "Do I look happy, Harold? Why?" "You're smiling." "That's one way the song tells us."

Teacher sings, "The World's a Very Happy Place."

"The folks who are near us this afternoon will like to have us smile and be polite. The heavenly Father will be very happy if we smile and if we say 'Please.' Let us sing and tell him we are glad he's near."

Children join in reverently singing "I'm Glad My Heavenly Father's Near." Continue playing melody.

"Shall we tell him we'll try to remember to smile and say 'Please?'"

Prayer: "Dear heavenly Father, we will try to remember to smile and say 'Please.'"

Pianist plays softly a moment or two longer. Changes to march. Children march out two by two.

LESSON III

REMEMBERING TO SAY "THANK YOU"

Objective:

To interpret the near-by heavenly Father.

To lead kindergarten children to develop habits of courtesy (to say "Thank you").

I. Practice in response to rhythm:

Time comes to start and the pianist begins playing softly. The teacher, in her chair in the circle, waits for the children to gather. When all are seated she starts tapping her toes (using both feet together) to the time of the music. The music stops and starts again instantly in faster strain. The teacher starts clapping her hands softly, without a word. The music stops and starts again in slower time. The teacher raises her arms shoulder high and brushes the palms past each other. Music stops.

Teacher: "Miss Emily, have the music tell us something else to do, something new, will you, please?"

Pianist may play new melody. Teacher listening for a second, "That is different. You will need to watch carefully to find out what the music is telling me to do."

Teacher taps first the toes and then the heels on the floor, using both feet at the same time. The children will be slower in discovering the tap of

first toes and then heels, but will delight in playing to the music when they do discover. Music stops.

Returning to the old melody (No. 54, *Childland in Sunday School*), played in moderate time, teacher says, "If anyone knows what the music says, come whisper to me."

The children may not feel well enough acquainted to do this yet, and if not, tell them what it says. If they know you and have become accustomed to each other, one will come and whisper what the music says. In all probability it will be some movement you have already practiced, but if not, try it out with the class anyway. Let the child who suggested lead out. "Mary guessed what the music says. Watch Mary and see if you can find out what the music told her." (Keep Mary by you).

Nearly all will find out if Mary is doing something which has been practiced. Continue for a little while. Music stops.

Teacher: "Listen this time, and if you know what the music says, come whisper it to me." Pianist plays in quicker time. "John knows. Come, whisper it to me, John. Watch John and see if you can find out what the music says to him." Music stops.

II. Morning Circle Period:

Greetings: Pianist plays first three notes of "Good Morning."

Teacher: "What did the piano say then? Good morning. Let us say 'Good morning' with the music." Good morning song is sung. "I would like to sing Good morning to our visitors this

morning—would you?" (If the spirit of joyousness and comradeship is *in* you, you need not fear to ask this question.) Rise and, bowing to visitors, sing the greeting.

Teacher: "Emily, would you like to have us sing 'Good morning' to some one?"

Child makes reply. If she does not, make reply yourself. "Miss Celia?" (a helper) "I think that would be lovely." Stand and bowing to Miss Celia, in time to the melody, sing "Good Morning."

"I wonder if there is anything outdoors we would like to sing 'Good morning' to. Howard, would you like to go and see? Forrest, you may go with him, and Florence and Josephine. Didn't you find anything, Howard? or John? Florence? There's a little bird on a limb of that tree. Let's sing 'Good morning' to him."

Sing "Good morning" to the bird, and to whatever else the children may have suggested.

Conversation and observation (Pupil expression):

Memory verse: "*Be Kind.*"

Teacher: "Every face in this room is smiling and happy. I wonder why." Get back from the children reasons why they are happy. "What did mama do to make us happy?" Get responses from children.

"The heavenly Father says '*Be kind.*' Mother is."

"Mama did all those things because she loves us."

"What did father do this morning to make us happy?" Get responses from class.

"The heavenly Father likes to have us '*be kind.*' Father is."

"Father did all those things because he loves us."

"What did you do to try and make mother happy?" Get responses from class.

"What did you do to make father happy?"
Get responses from class.

"The heavenly Father says to us, '*Be kind.*'
When we are kind he is happy."

"Did you remember to smile? Did you remember to be polite to mother and father? Did you say 'Please?' " Get responses from class.

"Listen while Miss Emily has the music tell us mother loves us and says 'Please.' "

Play melody first, then sing;

"Dearest mother, hear us
Tell you what we'll do:
You always do say 'Please' to us;
We will say 'Please' to you."¹

Listen while Miss Emily has the music tell us father loves us and is polite."

Play the melody first, then sing:

"Dearest father, hear us
Tell you what we'll do:
You always do say 'Please' to us;
We will say please to you."

"What did brother do to make us happy this morning?" Get responses from the children.

"Brother did these things because he loves us."

"Listen while Miss Emily has the music tell us brother loves us and says 'Please.' " Hum the melody as she plays it through first: then sing,

"Dearest brother, hear us
Tell you what we'll do," etc.

¹ To be used with melody No. 15 in *Childland in Sunday School*.

"What did sister do to make us happy this morning?" Get responses from class.

"Sister did all these things because she loves us."

"Listen while Miss Emily has the music tell us sister loves us and says 'Please.' " Hum the melody as it is played, then sing,

"Dearest sister, hear us
Tell you what we'll do," etc.

Taking any one response the children give as to what sister did to make them happy ask, "What did you say to sister when she put on your new dress? Thank you."

"Have you ever said 'Thank you,' Jerry? What did you say 'Thank you' for?" Let Jerry tell of times.

Ask other children in the circle the same questions.

Play: Teacher: "Let's play '*Thank you.*' Whom shall we have for mother?" Children choose. "We'll put mother where? In the center of the circle? And around and around mother we'll circle, singing about how she says 'Thank you.' Miss Emily, have the music tell us how mother says thanks to us."

Pianist plays melody while teacher sings:

"Dearest mother, hear us
Tell you what we'll do:
You always do say, 'Thanks' to us;
We will say 'Thanks' [bow] to you."

Join hands and pass around mother in the circle, singing several times the above song. The little children will march but not sing.

"Whom shall we choose as father?" Children

choose. "Father" is put in the center. March around him to the melody bowing. Stand still and *all* sing, "Father dear, you love us," etc. Repeat, using "brother" and "sister" instead of "father."

III. Story period:

Teacher: "I want you all close to me while we are looking at our pictures. Those of you who are four years old bring your chairs close to me. Miss Emily will play softly while you come quietly." Wait until they are settled. "Now, those who are five years old may come and put your chairs back of these. Everyone seated. Everyone comfortable. Harry, can you see me?"

"Yes, *thank you.*"

Show first the picture of a mother and her little girl. "What do you think the mother is doing for her little girl? What do you suppose she said when she did it? Let's give the little girl a name." (Class chooses.) "What do you think the little girl said to her mother?" Get the imagined conversation between the two.

Show picture of a train. "How many have ever ridden on the train? Tell me about it, Bobby." Let Bobby tell his experience. Ask others. "How does it sound when a train starts? Choo—choo—choo. The wheels move. Let's all be engines." (Moving arms back and forth, bending at elbow, "Choo-choo-choo" in time to melody.)

"How does the whistle sound? Toot—toot—toot, toot, toot. Let's all be whistles." (Toot to music.) "How does the bell sound? Ding-dong, ding-dong, ding-dong." Be sure their experience tells of conductors and what they do.

Show picture of horse and carriage—if possible with grandpa; if not, the two separate. Let the boys and girls discuss happenings at grandfather's. Tell the new story.

A LITTLE GIRL WHO FORGOT TO SAY
"THANK YOU"

One lovely summer day a little girl named Laura went to visit her grandfather and grandmother in the country. She was going on the train all alone. Her papa took her to the station; put her in the coach, and said to the kind-faced conductor: "Take good care of my little girl and put her off at Becker. Grandpa will be there to meet her."

Laura kissed her daddy good-by.

Daddy said: "Be a polite little girl. Don't forget to say 'Please' and 'Thank you.'"

And then Laura was alone. She sat up very straight in her seat. What a big girl she was to ride all alone on the train!

"Ding-dong, ding-dong; thank you, thank you," the bell seemed to say.

"Toot-toot, toot-toot; thanks, thanks, thank you," the whistle screamed.

"Choo-choo, choo-choo, choo-choo, thank you, thank you, thank you," the engine chugged so slowly at first and then faster and faster "choo-choo, choo-choo, choo-choo, thank you, thank you, thank you."

But by and by Laura forgot the song of the engine and the words of the whistle. She was watching the telephone poles and the houses as they flew past. My! the train was racing.

When the conductor came in to get Laura's ticket, he put a big, lovely, red apple in her lap. "Have an apple, little girl?" he asked. Laura took the apple and the conductor waited for her to say "Thank you," but—Laura forgot. She never said a word.

"Humph," said the conductor, "she looks like a polite little girl too, but she never said 'Thank you.'"

Soon the train stopped at Becker. The conductor took Laura out. "There's grandpa," she called and a jolly, white-haired grandpa came to get her.

"Thank you, Mr. Conductor, for taking care of this little girl," said grandfather. Then the conductor waited, and grandfather waited, but—Laura forgot. She never said a word.

Grandfather took Laura around to the side of the depot. "Here's Dobbin," he said, and, helping Laura into the carriage, off they drove. How Dobbin did run! "Why does he go so fast, grandpa?" Laura asked.

"Because it's near noon and he wants his dinner," grandpa answered.

"Oh, grandpa, look!" Laura exclaimed. "See, the flowers, the lovely yellow flowers!"

"Buttercups," said Grandpa. "Hold'em under your chin and they tell if you like butter," and Grandpa chuckled.

"Oh! oh! So many! Look! I wish I had some," said the little girl.

"Whoa, Dobbin," grandpa pulled in on the reins. "Whoa, Dobbin. This little girl wants some flowers." Together grandpa and Laura picked

a great armful, and grandfather put all he picked in Laura's arms. Then grandpa waited, but—Laura forgot. She never said a word.

Grandpa looked puzzled. "Humph," he said just like the conductor, "she never said 'Thank you.' Guess she forgot, but that's not polite."

Just as soon as they drove into the yard, grandma came out to the carriage. "Little darling," she said, lifting Laura down. "Grandma is so glad you have come. Hurry right in, grandpa, because dinner is all ready."

And when grandpa came they sat down to the loveliest dinner!

Chicken there was—a lovely, large, baked one—and grandpa, with the carving knife in his hand said, just like he'd say to grown-ups, "What kind of meat do you like, Laura?" Then he served her and waited, but—Laura forgot to say "Thank you."

Grandpa looked at grandma and grandma looked back at grandpa and they both looked so sorry! And when grandpa handed grandma her plate, *she* said "Thank you."

After dinner Laura went out to race with Rover. What fun they did have! They played hide-and-go-seek for the longest time, until Rover, catching her, took hold of the end of her sash and untied the knot. Laughing, Laura ran to grandma. "See what Rover did, grandma?"

"You rough Rover. Don't you do that again," scolded grandma, playfully, and she tied Laura's sash in the prettiest bowknot and waited, but—Laura forgot. She never said "Thank you," just bounded right out to play again. Grandma watched

her go, shaking her head. "I am so sorry," said grandma.

That night grandma put a tired little girl to bed. And while they were getting ready grandma said, "Has my little girl been happy to-day?"

Laura put her arms around grandma's neck. "Um," she squeezed. "Yes."

"Grandma has been sorry all day. She hasn't been happy," said grandma.

"You been sorry, grandma? Why?" questioned Laura.

"Because my little girl has forgotten all this lovely day to say 'Thank you.' It has made grandpa and grandma so sorry and unhappy. And I think the heavenly Father, who is near all day, is sorry too."

"Oh, grandma, I forgot! I don't want you to be sorry. I'll try to remember," said Laura.

"Do you know who will help us to remember, little girl?" asked grandma, holding her tight.

"God will if I ask him and try," answered Laura.

"Shall we ask him?" asked Grandma.

So Laura kneeled at grandma's knee and said her evening prayer: "Dear heavenly Father, I forgot to say 'Thank you' to-day. I'm sorry I made grandma unhappy. Please stay near me. Help me to remember to-morrow. I'll try. Amen."

Laura jumped into bed. "Thank you, grandma," she called. And grandma went downstairs happy.

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Teacher starts singing immediately at conclusion of the story. The children will join in—"I'm Glad My Heavenly Father's Near." If the children

do not join, ask "Are you glad, Harold? Are you, Margaret? Let us sing our gladness." Sing again.

"Let us tell him like Laura did. Close our eyes and bow our heads."

Prayer: "We are glad you are near us, dear heavenly Father. Help us to remember to say 'Thank you' to-day. Amen."

Play: After the prayer, play the first part of the story. Two rows of children make the coach. Seats for passengers are between the rows. Two children impersonate the engine and conductor. If there are many children, have two coaches. The children making up the coaches help the train to move. They ring the bell first—"Ding-dong, thank you." They whistle "Toot-toot, thanks, thanks." Then "Choo-choo-choo."

Conductor collects fares. Calls station—"Choo-chooing"—then stops until engine starts again. Two children make the engine give the signal to start. Every child in the coach is given something. Say "Thank you" for it. Change positions so that children who are passengers may become the coach and vice versa. Let the boys and girls add their suggestions to the play.

IV. Recess and lunch:

No attempt has been made as yet to have the children learn a grace. We are waiting to let it grow out of to-morrow's lesson *based* on conception of the nearness of the heavenly Father and the development of thought of saying "Thank you" for gifts and kindnesses. Teacher has so far offered grace: "Dear heavenly Father, we thank you for this food."

V. Games:

Play: "A Day at Grandfather's." Start the boys and girls in their play, bringing the story back by suggesting that Laura, our little friend in the story, did these things.

1. *Drive a horse* around the room. Hold back on the reins, bracing yourself with your feet, then running as the horse runs. Put him in the stable or stall.

2. *Pick Buttercups.* Stoop down, take hold of the stalk close to the root, brace yourself with your feet, pull upward hard until standing upright.

Conversation running through the movements as—

Teacher: "I am going to give my buttercups to Miss Emily." Lay them in pianist's arms or on piano bench.

Pianist: "Thank you, Miss Armstrong."

Teacher: "What are you going to do with yours, Irene?"

3. *Pitching Hay.* Stoop down, gather an armful of hay and play throwing it up on a wagon. "Pitch" about six armfuls.

4. *Riding a Horse.* Hold the reins tight in the hands. Lift the knees high and with every step keep time to the music. Call to the horse. Ride faster—gallop.

5. *Call Home the Cows.* Draw in long breath, standing still, call "Co-Boss," "Co-Boss," "Co-Boss." Draw in another long breath, call. Let them make trumpets with their hands. Call clearly and long.

Going outside play "Farmer in the Dell."

VI. Purposeful activity (handwork):

Coming in from play gather in the circle. From

the pictures used get suggestions from children as to what they could make for grandfather or grandmother for which they would say "Thank you." Take the suggestions the children give and use them. If they do not offer practical ones, you make the suggestions.

1. Suggest table mats for grandmother.
2. Suggest blotters for grandfather's desk.

Directions for table mats. Let the children cut circular pieces (outlined for them) from light-weight cardboard. Let some use rectangular pieces of cardboard. Let them cut circular or rectangular pieces of colored cretonne about two inches larger than the cardboard. Paste the pieces of cretonne evenly over the cardboard. Then, if circular, have them slash the cloth which hangs over the edge of the cardboard evenly all the way around, if rectangular, have the children fringe it all the way around. Pretty table mats will result.

Directions for blotters. Cut blotting paper into small rectangular shapes. Let the children punch and put two or three together. Tie with ribbon. Cut out and paste picture on the top blotter or use a small calendar.

Let the youngest children build stalls for Dobbin out of blocks. Have toy horses to put in the stalls if possible.

VII. Benediction and dismissal:

Gather around the piano. Pianist plays softly melody to "I'm Glad My Heavenly Father's Near." Ask children if they know what song that is. Sing together softly, "I'm Glad My Heavenly Father's Near."

Teacher:

“God is near to little children
And he hears us when we pray.”

(This is in preparation for to-morrow's thought.)
“Let us close our eyes and bow our heads and tell him we are glad. Dear heavenly Father, we are glad you are near us. We will try to remember to say ‘Thank you’ to-day. Amen.”

Pianist plays softly through the prayer and a moment or two more. Change to march. Children march out two by two to sidewalk.

LESSON IV

LEARNING TO EXPRESS GRATITUDE

Objective:

To interpret the near-by heavenly Father.

To lead the kindergarten children to develop habits of courtesy (express gratitude).

I. Practice in response to rhythm:

The pianist is playing the (by this time) familiar melody No. 54. Teacher is in her place, seated in the circle. She says, quietly, "Marjorie, do you know what the music is saying? Show us."

Marjorie shows what the music says. Teacher sings to the melody.

"Show us, show us what to do
While we're looking straight at you.
This way, that way—
We will do
Just the same as you."

Music stops and starts in faster time. "Harold, do you know what the music says now?" Harold tells. Children imitate him while the teacher sings about melody again.

Repeat until the exercises in response to rhythm which have been practiced have all been used. Try out the new one, using first toes and then heels. Music stops.

II. Morning circle period:

Pianist plays first three notes of "Good Morning."

What did the music say? "Good morning." Sing the melody through, seated.

"Who has someone to whom she would like to sing 'Good morning'?" Get replies from the children. If mothers are in the room, suggest singing "Good morning" to them. If visitors are there, do likewise. Sing "Good morning" to the helpers. Let as many suggestions come from the children as possible. Should one child suggest the heavenly Father—reverently with eyes closed and heads bowed have the children sing softly. Indeed, I believe we might well suggest it ourselves. It makes the Presence more real—and the *nearness* more concrete.

"I wonder if there is anything outdoors to which we can sing 'Good morning'?" Joyce, will you go look out of the window and see? James, will you go, too? Mable, you may go!"

Sing "Good morning" to whatever the children may have brought back from their observation.

"I'd like to say 'Good morning' to each one of you. Wouldn't you like to sing to each other?" Melody is played. Children pass to each other while teacher and helpers go to different children singing "Good Morning" song.

Pupil expression: Pianist plays melody to "Mother dear, we love you." "Did we remember to say 'Please' yesterday?" Sing, "Father dear, we love you." "Did we say, 'Please' to father?" Let children give back experiences.

Play melody and sing "Mother dear, we love you," with the "thanks" verse. Did we have any chance to say "Thank you" this morning? Let children give back experiences. Give some of your

own to start them, if they are hesitant. After each expression of experience take the character and sing to above melody. If the child's experience is with brother, sing "Brother dear, we love you." If the child's experience is with baby, sing "Baby dear, we love you," etc.

"What makes us so happy this morning?" Children reply. Let them give back answers, asking each child "Who gives you that, Edith?" "Who sends you that, John?" "Joyce, did you see anything outdoors to make you happy?" If she has forgotten suggest that she go look again. Send three or four other children to the window. While these children are looking, let those remaining in the circle guess what the others will see. When the children come back have each tell what he sees to be happy over. Follow each suggestion with "Who gives us that?" Many times, of course, the answer will be, "The heavenly Father."

"When mother gives us something what do we say? 'Thank you.' The heavenly Father has given us all the things Joyce saw and all the things Harold saw. What shall we say to him? 'Thank you.' What do you say when you thank mama, Mary? How do you say it?" If children can't put into expression how they say "Thank you" to mother, help them by telling how you say "Thank you" to your mama. "God is near to little children and he hears us when we pray. Let us tell the Heavenly Father 'Thank you' just the way we told our mama." Use child's own words if any are given. If not, use your own. Have the children take attitude of prayer. "Thank you, dear heavenly Father."

By using their own suggestions we have begun training them in forming prayer.

Play: Melody begins—music to “Mother Dear, We Love You.”

Teacher: “The music says, Come, play ‘Thank you.’ ”

Play the “Thank-you” game as in yesterday’s lesson.

After using all the characters, music stops. Pianist plays a skipping melody.

“Listen, what does that make you want to do, Josephine?” Take whatever the child suggests. Go around the room once or twice and back to the chairs, which during this interval have been placed in a double circle, close to the teacher’s chair.

III. Story period:

Picture study: *Teacher:* “I have a picture in my hand, and before I show it I am going to tell you about it. When you think you know what is in my picture, hold up your hand; don’t say it out loud.

“There is in my picture a furry little creature. He’s all gray, with the brightest, twinkling eyes. In the picture he’s standing up straight on his little hind feet. Mary, do you know? Come whisper to me. Yes, Mary is right. Don’t tell, Mary. Just stand by me. In his little front paws he holds a big nut. Harold, you know.” Have Harold do the same thing. “Every little while he gnaws on the nut with his little sharp teeth, until he hears a noise. Then he puts the nut in his mouth and scampers through the limbs of the tree to his hole.”

Whenever a hand comes up, let the child whisper to you. Show the picture of a gray squirrel. Let the children tell other things the squirrel does.

Continue: "I have another picture of an animal much larger than our little squirrel. He does not live in a tree. This one in the picture is black and white. He has a big face with kind, kind eyes—a broad back and a long, 'switchy' tail. He lives in a barn and he eats grass and he calls when he wants anything 'Moo-oo-oo.'" Everybody knows. Show the picture and let the children tell other things they know about the cow.

Continue: "I have another picture of a little creature perched way up in the tiptop of a tree (hands go up). He has wings—a lovely red head (more hands), and he's singing a song, 'Cheer-up—cheer-e.'"

Show the picture of a red-headed woodpecker and let the children tell other things they know about the bird.

Teacher: "The story this morning is about a squirrel, a cow, and a bird."

Tell the new story.

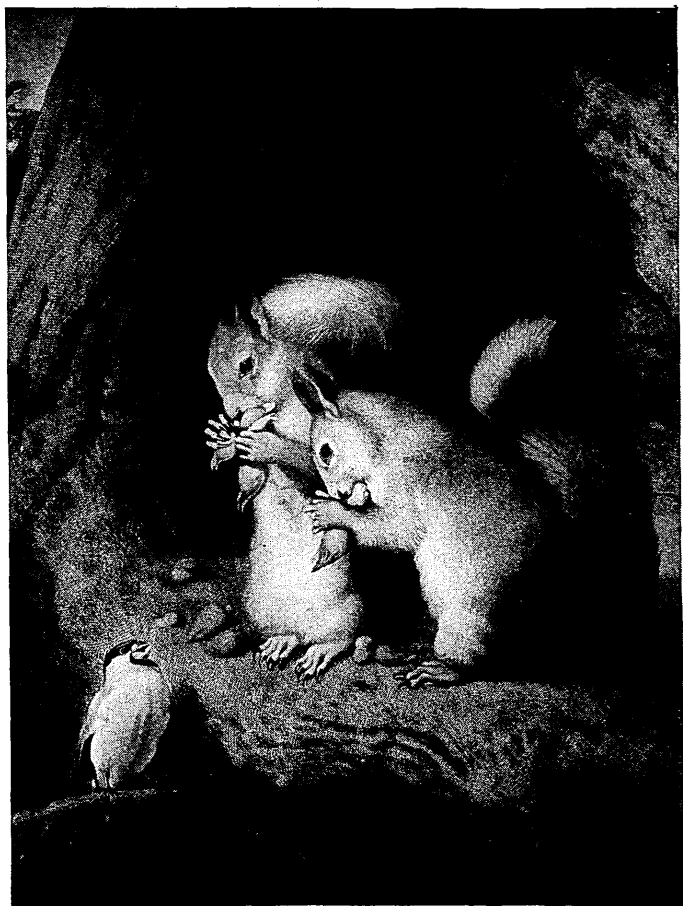
THE BABY SQUIRREL

Once upon a time a mama squirrel and her little baby sat in the door of their home, which was a hole in a tree. Mama squirrel sat straight up on her hind paws, her big, bushy tail up over her back, and baby squirrel tried to sit the same way.

As they sat there the baby squirrel heard a strange noise in the top of the tree. It went "tap, tap, tap, tap, tap," so fast—just like a little hammer.

"What is that funny noise, mama?" he whispered.

"Look up into the branches," mama whispered back.



"Can't see anything," said the baby, and then suddenly "Oh, yes, I do!" for a lovely red-headed woodpecker came around the branch.

"What's he doing, mama?" questioned the baby.

"Watch," said mama.

The baby squirrel watched. He saw the woodpecker put his head first on one side, then on the other as if he were listening. Then with his bill he went "tap, tap, tap, tap, tap, tap, tap" against the limb.

"What *is* he doing, mama?" again questioned baby squirrel.

"He's getting his dinner," mama explained.

"His dinner! That's a funny way to get dinner. What does he have?" asked the baby.

"He listens until he hears a bug move; then he puts his bill under the bark and gets the bug for his dinner," mama said.

"But why are the bugs there?" asked baby.

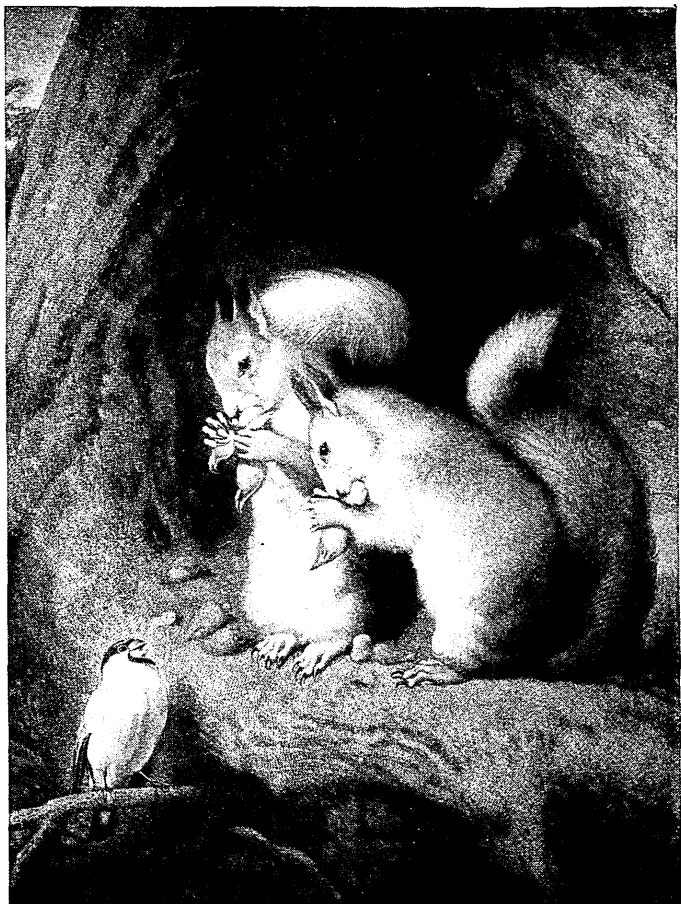
"I think they are there," said mama, "because the heavenly Father knows the birds need something to eat."

But mama had scarcely said the words when the baby squirrel was frightened by a strange sound coming from under the tree. He trembled and drew nearer to his mother. "What's that, mama?" he asked.

"Nothing to be afraid of," said mama. "That's only old Mrs. Cow scratching her back against our tree. She has come for her dinner too."

"Her dinner," said baby. "Will she climb the tree and tap on the branches? Does she eat bugs?"

"Oh, no," laughed mama. "She comes to eat the grass under the tree. That is her dinner."



"Who makes the grass grow, mama?" asked baby.

"The heavenly Father does, baby," said mama.

"Why?" asked the baby squirrel.

"I think he makes it grow so the cows will have something to eat," answered mama.

Baby was still for just a little while and then he said, "Mama, where do we get our dinner to-day?"

"See that oak tree over there?" pointed mama. "It has dinner all ready for us."

"I'll beat you there, mama," and off baby squirrel scampered through the branches to the oak tree, mama squirrel after him.

While they were eating their dinner in the big oak tree, baby asked another question, "Mama," he said, "why do oak trees grow acorns?"

"The heavenly Father gave acorns to the oak tree because he knew baby squirrels needed them to eat. I think that's why oak trees have acorns," said mother squirrel.

Baby thought for a moment.

"My! mama, the heavenly Father *is kind*. He gives bugs for the birdies, and makes grass grow for the cows, and puts acorns on oak trees for little squirrels. I'd like to say 'Thank you' to him if he would hear me."

"God is near to little children
And he hears us when we pray;
Softly we will sing our 'Thank you'
For his kindness every day,"

—said mama squirrel.

So together mama and baby sang "Thank you" to the heavenly Father.

After the story say:

"This is what baby squirrel and mother squirrel said:

"Thanks to our Father we will sing,
For he gives us everything."

(No. 97, *Songs for the Little Child.*)

"I think mama and baby squirrel sang it. Miss Emily, do you know how they sang it? Tell us the melody will you, please?"

Pianist plays melody.

Teacher: "It's a lovely little song. Repeat words. I think we can sing it as well as the squirrels."

Sing together the above words.

"The heavenly Father is kind to us. He asks us to 'be kind!'"

Play: Play parts of the story.

Be squirrels. To music run lightly on all fours. Sit up on your feet with nuts held tightly in your hands. Nibble. Frightened, you scamper through the branches (around the room) up into the trees (chairs). Sing thanks song.

Be trees. To music sway the branches in the wind. Some be leaves, whirl around in the wind and fall to earth. Some be the wind and blow the leaves up from the ground, whirl around in the wind again and fall. All be trees swaying branches in the wind.

Be birds. Spread the wings and fly (to music). Stoop, with wings folded and hop on the ground. Choose what kind of a bird each will be. Make

the call of that bird. "Cheer-up cheer-e-e"—Robin. "Tap, tap, tap, etc."—Woodpecker. "Pee-wee, Pee-wee"—Pewee. "Bob White, Bob White"—Quail. Pretend get their dinner. Sing thanks song.

Be cows. Walk slowly, swaying body from side to side. Call Moo-o moo-o. Someone the farmer. Call "Co-Boss." Cows file down the lane calling softly "Moo-o, Moo-o."

IV. Recess and lunch:

At lunch time with the table spread say: "The heavenly Father—gives us our dinner. Let us thank him like the baby squirrel did."

Have melody played and sing the grace:

"Thanks to our Father we will sing,
For he gives us everything."

Take the attitude of prayer during the singing.

V. Games:

Play: "Squirrel in the Tree" (outdoors if possible). Divide group of children into threes. Each group of three join hands making the "tree." In each circle (up the "tree") another child is placed (the "squirrel"). Have as many "cats" as you wish. One is enough for a small bunch. The "cat" crouches and edges close to the "trees." Finally he springs up, pounces after the "squirrel" (another child) who isn't in a "tree" (in one of the circles). When the "cat" comes after her the "squirrel" scampers up a "tree" (into a circle). When she scampers in, the "squirrel" already there has to scamper out, and the "cat" pounces onto him. If caught, the "squirrel" becomes the "cat."

Coming inside, develop sense play from the story. Put children in a circle, one in the center, changed after each two or three tries.

Feeling	{	Piece of fur Acorn or nut Grass Branch of tree
Tasting	{	Milk Some kind of nut Butter Cheese
Smelling	{	Some kind of nut Cheese Acorn Wild flower.

When the center child is successful let the rest of the circle dance around him clapping hands to music.

Imitation game: Singing, "Show Us, Show Us What to Do," have one child imitate something, the rest guessing and imitating.

VI. Purposeful activity:

Make little baskets in which to carry nuts to the squirrels. Have the nuts ready to put in the baskets, providing there are squirrels in your vicinity you can feed. If not, choose some other little creature like the bird and fill basket with bread crumbs for them. After dismissal take the children in a body to give their "dinner" to either squirrels or birds.

Directions for making basket: Taking a 5 x 5 inch square piece of colored paper, fold into a sixteen square. This is done by laying the paper flat on the table, one edge in front. Fold the front edge flat on the table, one edge in front. Fold the front edge to the back edge. Crease and open. Fold the front edge to the middle crease. Crease and open. Fold the back edge to the middle crease. Crease and open. You have now three creases running across the paper.

Now fold right edge to left edge. Crease and open. Fold right edge to the crease just made. Crease and open. Fold left edge to the middle crease. Crease and open. You have now three more creases running up and down the sheet. This makes sixteen squares.

Now make two cuts on the front edge—one square up and two squares apart (the outside creases). Do the same with the back edge.

Cover the loose corner squares with paste. Turn all edges up at first crease.

Slip pasted corner squares under the other end squares. Hold until dry.

Cut out a strip handle and paste from end to end of the basket.

VII. Benediction and dismissal:

Gather around the piano (while baskets are being filled in another room.)

Play melody of "I'm Glad My Heavenly Father's Near." Sing it together.

"Who is near to us? The heavenly Father."

Repeat

“God is near to little children,
And he hears us when we pray;
Softly we will sing our ‘Thank you’
For his kindness every day.”

With the melody, in attitude of prayer sing,
“Thanks to our Father we will bring.”

To strains of a march, children go out two by two,
getting their baskets at the door. They are led
by teachers to place where they distribute the
basket dinner of crumbs or nuts.

LESSON V

THE COURTEOUS CHILD (REVIEW)

Objective:

By review to help make permanent.

1. The conception of the near-by heavenly Father.
2. The desire to be courteous.

I. Practice in response to rhythm:

Pianist playing softly No. 54, *Childland in Sunday School*, "Show Us, Show Us What to Do." Children are in the circle. Teacher is in her chair in the circle.

Teacher: "Harvey, will you show us what the music says to do this morning? Then come sit by me, where everyone can see you."

Pianist plays the melody a little faster. Teacher does nothing until Harvey makes the interpretation by tapping toes, or lifting his feet from the floor, or using any one of the responses taught, or any one of his own suggestion.

Teacher: "I see what the music says to Harvey." Teacher starts doing what Harvey does. Children follow. Music stops and starts again in little faster time. Let Harvey tell what it says to him in action.

Use Harvey three or four times. Then select another child and let him interpret the music for awhile. Use nothing new this morning unless it is

spontaneous. Just let the children revel in the old. We have used so far:

1. Tapping toes.
2. Clapping hands softly.
3. Lifting feet from the floor.
4. Brushing palms past each other.
5. Tapping first toes—then heels.

Add to this the suggestions which the group have given.

II. Morning circle period:

Pianist plays the melody of "Good Morning." Let all the children sing it together.

Teacher: "To whom would you like us to sing 'Good morning,' Nora?" Nora answers, and the whole circle face either the person or the thing Nora wants to sing "Good morning" to and sing it, bowing at the last.

Teacher: "To whom do you wish a happy day, Jerry?" Take Jerry's answer and everyone sing the "Good Morning" song to whomever he chooses.

Ask several children their desire and sing to every answer, no matter how ridiculous the subject selected may seem to you. To the child it is real, clothed with life. At the close of the children's suggestions sing "Good morning" to each other, moving around the circle and bowing. When you are ready to close the greeting service, you as teacher simply be seated, the pianist stops playing, and the children will take their seats also.

Pianist plays "I'm Glad My Heavenly Father's Near."

Teacher: "What is the piano saying now? My heavenly Father's near. Let us sing about it." Sing the song which has been learned. "Are you happy, George? Are you smiling, Vesta? Are you happy, full of cheer, Marjorie. Why?" Let pupils—many of them—tell why they are happy.

Sing No. 9, *Childland in Sunday School*.

Teacher: "I wonder if there is anything outdoors that makes us full of cheer. Dorothy, will you go to the window and see if you can find something? Helen, would you like to go with Dorothy? Louise, would you? I think Lowell could find something. Will you try, Lowell? Junior, you may go with Lowell."

Children observe and come back with what they have found to be happy for. After each observation, question as to who gives us the gift that makes us happy. (The heavenly Father.)

Teacher: "What do we say to mama when she does something, or gives us something to make us happy? 'Thank you.' Does mama hear us? Yes. She is right there, and she likes to have us say 'Thank you,' doesn't she? Who else is right by? Daddy? Yes. Does he hear us? Yes. Does he like us to say 'Thank you?' Yes. Who else is right there? The heavenly Father. ('God is near to little children.') Does he hear us? Yes. 'And he hears us when we pray.' Does he like to have us say 'Thank you?' Yes.

'Softly we will say our "Thank you"
For his kindness every day.'

Pianist plays the melody. Teacher sings for the pupils:

"God is near to little children,
And he hears us when we pray;
Softly we will sing our 'Thank you'
For his kindness every day."

Let us all come up close to the piano and sing it quietly. Pianist keeps on playing. Children grouped around piano sing softly above song.

Teacher:

"God is near to little children,
And he hears us when we pray,"

—when we say 'Thank you.' Let us close our eyes and bow our heads and say, 'Thank you, heavenly Father.'"

Prayer: "Thank you, heavenly Father."

Teacher: "Miss Emily, can the music help us play 'Thank you'?"

Pianist plays, "Mother Dear, We Love You." Teacher leads pupils into a ring away from the circle of chairs.

Teacher: "Choose a mother." Put mother in the center of the ring. Children stand and sing,

"Dearest mother, hear us
Tell you what we'll do:
You always do say 'Please' to us;
We will say 'Please' to you."

bowing on the "Please." Then skip around "mother" in a circle.

"Choose a father"—and repeat above.

"Choose a brother"—and repeat above.

"Choose a sister"—and repeat above.

To continue play in preparation for the review of the lessons have the children be white doves, engines, high-stepping horses, galloping horses, squirrels, and as squirrels hop back to their chairs in the circle.

III. Story period:

(In circle, close to the teacher.) Pianist starts to play, "This is the way the baby does." Teacher sings and children first clap, peek-a-boo, creep with fingers, and finally sleep. Let them rest this way just a minute, then "Baby wakes up." Before this session, or while children are playing, put in prominent places in the room the key pictures to the preceding stories.

Teacher: "In this room are four pictures you have seen and used before. How many see one of them? Anna Marie, go stand by the one you see. Bring it here and show it to the others will you, please?" Anna Marie presents the picture to the teacher.

"What story does this picture tell?" Let the children give back some of the story the picture tells. Then give a retelling of the story yourself.

Send another child after another key picture.

Proceed as before:

1. Get what story it tells.
 2. Let children give back parts.
 3. Retell it yourself.
 4. Play parts of it which have been played before.
- Do the same with the other two.

Taking up key pictures:

"Do you think Miriam loved her little brother? Yes. Why? Because she cared for him.

"Whom did the little girl love? Baby sister. And she taught her to say? 'Please.'"

"Whom did this little girl love? Grandpa and grandma. And she forgot to say? 'Thank you.'"

"Whom did the squirrel love? Mother. Yes, heavenly Father. Why? Because he gave him acorns." "The heavenly Father says, '*Be kind.*'"

Review—Memory verse: "Be kind."

Teacher: "Please, Mary, will you put this back? Thank you." Let them return the pictures to their places. "Harold, will you ask Lynn to put this picture back?"

Harold: "Please, Lynn, put this back for Miss Armstrong. Thank you."

Use a few of these experiences with the class.

IV. Recess and lunch:

At luncheon sing "God is near to Little Children" as a grace. Provide opportunities for children to say "Please," "Thank you," and "Excuse me."

V. Games:

Getting children into the circle, prepare to dramatize one of the stories retold—"The Baby Moses" or "The Little Girl Who Forgot to Say 'Thank You.'"

Then go outdoors for more active games: "The Squirrel in the Tree"; "Around the Mulberry Bush"; "Cat and Mice."

VI. Purposeful activity (handwork):

Bring your group inside to the circle. Through conversation get back suggestions of what they would enjoy doing and what they will do with it when done. Have ready materials which were used for any one of the four previous activities and let the children decide whether they shall make

doilies for grandmother, blotters for grandfather, baskets for crumbs for birds, caps for baby, or build homes with blocks. Each has been associated with a lesson previously and from the previous conversation, the kindergartners will associate the two.

VII. Benediction and dismissal:

Chord by the pianist calls the children to the piano. Play "I'm glad My Heavenly Father's Near." Sing it without comment. The children will join with you. "What does the heavenly Father want us to do this afternoon? Speak kindly, say 'Please,' say 'Thank you,' love one another."

Let us close our eyes and bow our heads and tell him we will try to do as he wants us to.

Prayer: "Dear heavenly Father, we will try to speak kindly, say 'Please,' say 'Thank you,' and love each other. Amen."

Pianist plays softly through the prayer and continues a moment longer. Music changes to march. Headed by helpers children march from the building two by two.

SECOND WEEK—THE NEAT AND TIDY CHILD

LESSON VI

THE NEAR-BY HEAVENLY FATHER WHO CARES ABOUT CLEANLINESS AND BEAUTY

Objective:

To give the kindergarten child a conception of the near-by heavenly Father *who cares*.

To show him that the heavenly Father keeps things fresh and clean and lovely.

1. Practice in response to rhythm:

Following the directions given in the preceding lessons, let the children themselves lead the way in response to rhythm. They are by this time acquainted with you and with each other. They will not be embarrassed but will enter wholeheartedly into responding. If the boys and girls themselves do not add a new one, you suggest one which demands a bit more of observation and coordination.

1. Clapping the hands together in time to music bring just the palms of the hands together, not letting the fingers touch; or

2. Swing the feet in time to the music, brush the *heels* on the floor on the swing out away from the chair, or brush the *toes* on the floor on the swing in toward the chair.

II. Morning circle period:

Greetings: Let the pianist run over into the notes of the "Good Morning" song. Sing "good morning" to each other and to several whom the children select. If the sun is shining, have the pianist play and the teacher sing, "Let the Merry Sunshine in."

The boys and girls will open the doors and windows to let the "merry sunshine" in. Sing "Good morning" to the sun. Should it be a rainy day, have the pianist play and you sing:

"Patter pat, patter pat.
What a gentle sound is that!
Patter pat, patter pat,
Hear the raindrops tap!"
(No. 34, *Songs for the Little Child.*)

Then sing "Good morning" to the rain.

Pupil expression in preparation for story period:
Direct the conversation along the lines of observation. Of these things which the Beginner has seen pick out the fresh and lovely. If the day happens in the midst of a dry week when all the bushes and flowers are dusty, lead children to think of what the grass and flowers need. Make the sound of the rain by tapping the fingers on the chairs or on the floor. Sing "Raindrops":

"Patter pat, patter pat,
What a gentle sound is that!
Patter pat, patter pat,
Hear the raindrops tap!"

Play the "patter pat" again. And sing:

"Now the grass and flowers will be
Fresh and bright for you to see!
Patter pat, patter pat,
Hear the raindrops tap!"

Play the patter pat again.

Talk about what happens to the flowers when they wait for a drink—drooping little heads, no life in them. What happens when the rain does come? Lifted little heads, full of life, nodding to the boys and girls, looking right into their faces.

Play in preparation for story period: Play being flowers. Let the children choose what kinds they shall be. Group of "violets," a group of "pansies," a group of "daisies," whatever they choose, each group under the direction of a helper. Each group chooses "raindrops" from among its number.

"Flowers" droop their heads, let little shoulders sag, some drop to their knees with head almost touching the ground.

"Raindrops" begin tapping. Music starts. Superintendent or teacher sings,

"Patter pat, patter pat,
What a gentle sound is that!"

"Raindrops" touch the heads of the flowers. Slowly they lift their faces skyward.

Let the children change the kind of flowers they wish to be and play again.

Different postures for different flowers.

III. Story period:

Picture study: Have hanging in the room, low enough for children to reach, pictures of flowers

and birds and children. A picture too of a shower. Start describing one of the pictures and let two or three children hunt for it from your description. When one thinks he has discovered it, bring it to the class and let them decide if it is right. For example:

"There is a picture in the room of something the rain-drops help. Who will help find it?" Choose from children. "It is a picture of little white things. Little purple things are in the picture too. And there is something which is green."

When it is brought back question as to what the little white things are—and the little purple things (daisies and pansies). Let children tell about how the raindrops help the daisies and pansies. The heavenly Father gives the raindrops.

Memory verse—"Every good gift comes from the Father."

Do the same with each picture.

Story: Tell the story of "The Flowers Have Their Faces Washed."

THE FLOWERS HAVE THEIR FACES WASHED

One lovely sunshiny day a little white daisy in the flower garden was unhappy. "Oh, I am so thirsty!" she sighed.

"And so am I," said a sweet-faced pansy by her side. Usually the sweet-faced pansy was smiling and singing,

"The world's a very happy place

Where every flower should dance and sing

And always show a smiling face,

And never sulk for anything."

But to-day she was not smiling. She was not singing.

"I am so hot!" said the daisy again.

"So am I," said the pansy.

"And I am so dirty that when little Betty comes out to get some of us, she won't choose me," wailed the daisy.

"My face is all streaked with dust too," said the pansy. "Betty won't choose me either. Oh, dear! What shall we do?" And the pansy started to cry.

Near by stood a tall yellow lily.

"What are you crying about, pansy dear?" he called, softly.

"I am so dirty. Betty won't choose me when she comes. My face needs washing," cried the pansy.

"Why do you droop your pretty head, sweet daisy?" asked the tall lily.

"I'm so hot! I am so thirsty! Nobody cares if I die," she wailed.

"Hush, child," said the lily. "Somebody cares. The heavenly Father knows you need a drink. He knows you need your face washed. Look up."

The daisy and pansy both looked up.

"See the cloud, the small black one?"

The flowers nodded.

"It's coming this way," said the lily. "Watch it."

Nearer and nearer came the little black cloud. Soon it shaded the sun.

"Oh!" laughed the daisy. "I'm not so hot!"

"But I'm still dirty," sighed the pansy.

The tall lily started to hum:

"Patter pat, patter pat,
What a gentle sound is that!
Patter pat, patter pat,
Hear the raindrops tap!"

And sure enough it started to rain. Right from that small black cloud it rained.

It gave the daisy a drink.

It washed the pansy's face.

And when Betty came out to pick some flowers the pansy was smiling and singing:

"Patter pat, patter pat,
What a gentle sound is that!
Patter pat, patter pat,
Hear the raindrops tap!
Now the grass and flowers will be
Fresh and bright for you¹ to see!
Patter pat, patter pat,
Hear the raindrops tap!"

"Every good gift comes from the Father."

The children probably will be in a quiet, happy mood at the end of the story.

"What do you suppose the daisy and the pansy said to the heavenly Father for sending the rain to make them fresh and lovely? 'Thank you.' Let us tell the heavenly Father 'Thank you' for the rain that makes the flowers fresh and lovely. How shall we say it?" Get suggestions from them. Form a prayer from those suggestions, as, "Thank you, dear heavenly Father, for sending the rain to make the pansy clean. Amen."

Play: Divide into small groups if you have a large circle of children, and play the story. Have

¹ The name "Betty" may be substituted for "you" in the singing of this song.

"daisies" and "pansies." Or if the children choose other flowers, change to their suggestion. Have a "Betty," and many "raindrops." When the time comes for the rain to fall, the pianist will play "Raindrops."

IV. Recess and lunch:

Be sure to exercise forms of politeness at the luncheon table. Permit no discourtesies. Have them sing around the table:

"God is near to little children,
And he hears us when we pray;
Softly we will sing our 'Thank you'
For his kindness every day."

Bow their heads and close their eyes singing,

"Thanks to our Father we will sing,
For he gives us everything."

V. Games:

"*Water, Water.*" To the tune of "Did You Ever See a Lassie?" (No. 58, *Songs for the Little Child*), have the children show some ways we use water, God's gift to make things clean. A large circle, one child in the center. Teacher and helpers sing, "Did you ever see a lassie?" Child in center acts out a use of water. Children imitate him, and at the end of the song guess what he was doing. The one who guesses goes to the center with the first child. The two play together next time.

Some suggestions: Washing hands together. Scrubbing faces. Watering flowers. Taking a drink. Scrubbing clothes. Sprinkling the lawn.

Then take the group outside and play "Here we

go round the mulberry bush," or a game they suggest.

VI. Purposeful activity:

Have some of the children making flower gardens in the sand table. Other groups will be making little watering cans from green paper. After both are done they make believe wash the flowers' faces with water from their watering cans.

If there are window boxes, have the group actually watering the flowers, washing faces of the plants. If there are gardens around the church where the school is being held, do the same thing.

VII. Benediction and dismissal:

Quiet music brings the children back to the piano. They sing "Raindrops," "The World's a Very Happy Place," "I'm Glad My Heavenly Father's Near," "God is Near to Little Children."

Prayer: "Dear heavenly Father, we know you send the rain to care for the flowers. Thank you. Amen."

Pianist plays through the prayer and a moment or two longer, then changes to a march, and the children march out two by two, a helper leading.

LESSON VII

KEEPING NEAT AND CLEAN

Objective:

To give the kindergarten child the conception of the near-by heavenly Father, *who cares* about having the world fresh and lovely.

To help the child develop habits of cleanliness.

I. Practice in response to rhythm:

With children seated in a circle the pianist starts playing the rhythmical melody. Let individual children come and tell you what the music tells them to do. The child shows the rest of the circle. They will imitate. The boys and girls will add their own suggestions. Let these be practiced with the rest. Help them by counting something to keep perfect time to the melody.

II. Morning circle period:

Greetings: Play the "Good Morning" song. Have the group suggest to whom they shall sing "Good morning." Fresh flowers which they saw. The green grass. The rain, if there is rain. Do not disregard their desires or their suggestions about singing "Good morning."

Conversation (Pupil expression in preparation for story): Lead the children to talk about trips to the country. Let them tell their stories about what they saw. If there is a grandfather's farm, fine. If the children live in the country, have them tell

their favorite animals, the farm pets they like best.

As each gives the name of his fond pet ask, "What does the chicken do, Harold?" Get the action of the pet.

"What does the chicken say?" Get the voice of the pet.

Have the whole circle imitate the sound of the different pets whose call is given. If you know verses of song which describe the call of the pets, call them into use. For example:

"Hear them peep, peep, peep,
Little chickens, little chickens!"

(No. 7, *Songs for the Little Child.*)

Other numbers to be used: No. 3, No. 4, No. 16, No. 18.

"We have so many pets. Who gave us our pets? And when anyone gives us something, we say 'Thank you,' don't we? Shall we say 'Thank you,' to our heavenly Father for our pets? Mary, you say 'Thank you' for the pet you have. And, Harold, you can say 'Thank you' for the pet you have."

Take the attitude of prayer (closed eyes and bowed heads), murmuring, "Thank you, dear heavenly Father for ____." (Let each child fill in with his or her own pet.)

Play in preparation for story period: Standing in a circle, let the group choose one child for the center. That child gives the sound of an animal on the farm. The other children guess what it is. All of them do something that animal does. For example:

Child in center: "Mew, Mew, Mew."

Circle guess: "Kitty."

All do what a kitty does { Wash face.
Sharpen claws.
Drink milk.

Other possibilities:

Hen—"Cluck, cluck," { Scratch in ground.
Fly—flutter.
Run.

Dog—"Bow, wow" { Chase.
Gnaw on bone.
Sit up on hind paws.

Cow—"Moo, Moo" { Eat grass.
Walk (on all fours).
Scratch his back.

III. Morning story period:

Picture study: Music will call the boys and girls back from the above play to the circle. Have the chairs placed closer to the teacher's chair during that play period.

Lying face down in the teacher's chair are pictures of farm life. Showing each, let the children tell the story they think is in it. Pictures of chickens, horses, cows, dogs. "The Happy Family" is a good one to show. The last picture, the picture of a pig. Get from the children some of the things a pig does.

1. Walks in the mud.
2. Eats very fast.
3. Grunts.
4. Gets dirty.
5. Takes food away from other pigs.

"What did the pig need to keep him clean? Water. He needs to wash. To be fresh and lovely, we need rain and water. What do children need to be fresh and clean and lovely?" Get suggestions:

Water.

Soap.

Face cloths.

Combs.

Sing "Raindrops," etc.

It will make some things besides grass and flowers "fresh for you to see."

"Where does the rain come from?"

"The heavenly Father, who wants all clean and lovely."

Sing "Thanks to our Father," etc.

Memory verse: "Every good gift comes from the Father."

Story: Tell the story of "The Pig Brother."

THE PIG BROTHER¹

There was once a child who was very untidy. He left his books on the floor and his muddy shoes on the table. He put his fingers in the jam pots, and spilled ink on his best pinafore. There was really no end to his untidiness.

One day a Tidy Angel came into his nursery.

"This will never do!" said the Angel. "This is really shocking. You must go out and stay with your brother while I set things to rights in here."

"But I have no brother!" said the child.

"Yes, you have," said the Angel. "You may not know him, but he will know you. Go out in

¹ From *The Pig Brother and Other Fables*. Copyrighted by Little, Brown & Company.

the garden and watch for him and he will soon come."

"I don't know what you mean," said the child. But he went out into the garden and waited.

Presently a squirrel came along, whisking his tail.

"Are you my brother?" asked the child.

The squirrel looked him over carefully.

"Well, I should hope not!" he said. "My fur



is neat and smooth, my nest is neatly made, and in perfect order. Why do you insult me by asking such a question?"

He whisked off, and the child waited.

Presently a wren came hopping by.

"Are you my brother?" asked the child.

"No, indeed," said the wren. I wouldn't be brother to you. You will find no tidier person than I in the whole garden. Not a feather is out of place in my nest, and my eggs are the wonder of all for smoothness and beauty. Brother, indeed!"

"What did the pig need to keep him clean? Water. He needs to wash. To be fresh and lovely, we need rain and water. What do children need to be fresh and clean and lovely?" Get suggestions:

Water.

Soap.

Face cloths.

Combs.

Sing "Raindrops," etc.

It will make some things besides grass and flowers "fresh for you to see."

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Presently a wren came hopping by.

"Are you my brother?" asked the child.

"No, indeed," said the wren. I wouldn't be brother to you. You will find no tidier person than I in the whole garden. Not a feather is out of place in my nest, and my eggs are the wonder of all for smoothness and beauty. Brother, indeed!"

He hopped off, ruffling his feathers, and the child waited.

By and by a large Tommy Cat came along.

"Are you my brother?" asked the child.

"Go look at yourself in the glass," said the Tommy Cat, haughtily, "and you will have your answer. I have been washing myself in the sun all the morning, while it is clear that no water has come near you for a long time. There are no such dirty creatures as you in our family."

He walked on, waving his tail, and the child waited.

Presently a pig came trotting along.

The child did not wish to ask the pig if he were his brother, but the pig did not wait to be asked.

"Hello, brother!" he grunted.

"I am not your brother!" said the child.

"Oh, yes, you are!" said the pig. "I am not proud of you, but there is no mistaking the members of our family. Come along, and have a good roll in the barnyard."

"I don't like to roll in the barnyard," said the child.

"There is some lovely black mud there," said the pig.

"I don't like to roll in the mud," said the child.

"Tell that to the hens!" said the pig brother.

"Look at your hands and your face and your shoes and your suit! Come along, I say!"

"I don't want to come!" said the child, and he began to cry.

Just then the Tidy Angel came out.

"I have put everything in its place," she said, "and so it must stay. Now, what will you do?"

Will you go roll in the mud with the Pig Brother, or come with me and have your face washed."

"With you, with you!" cried the child, and clung to the Angel's dress.

The Pig Brother grunted!

"Small loss!" he said. "There will be all the more mud for me." And he trotted off.

Play of the story: Dramatize the story. Divide into small groups of ten. Let them choose the characters. Put the boy in the garden (they choose the spot). Different pets come by. Boy speaks and they answer as they will. (Let each make his own conversation.)

"Pig" enters—He speaks. Conversation. Boy cries.

And Angel appears.

It plays beautifully.

IV. Recess and lunch:

Be sure the children's hands are clean before being seated at lunch.

Teacher: "God is near to little children"—spoken.
Group sing

"Thanks to our Father we will sing,
For he gives us everything."

V. Games:

Circle game: "Pig in the Ring." Children sit in a circle on the floor as far apart as they can with hands holding the hands of the ones next. A child in the center is the "pig." He drops on "all fours." Grunting, he "trots" to the edge of the circle, and suddenly tries to break through the circle.

The children sitting must raise their hands

clasped to prevent the "pig" getting through. Grunting, he turns to try another place in the circle. If he gets through, the children all become "pigs" and chase him until caught. Whoever catches him is in the center.

Outdoor game: Going outside if the day is suitable, play any one of the games the children may suggest. If they do not suggest, either use "Squirrel in the Tree" or "Here we go Round the Mulberry Bush."

VI. Purposeful activity:

Music (marching) calls the children back to a close circle. Retell the story of the "Pig Brother." Talk together about what we need to keep clean and lovely. Water! Where does it come from?

Memory verse: "Every good gift comes from the Father."

"Water, Soap, Face Cloths." Divided into small groups for expression, let each decide whether he will make a "face cloth" or a "soap box" for soap.

Directions for face cloth. Have ready squares of cheesecloth, two stitches together, the stitching leaving an inch and a half or two inches free at the edge. Let the children cut the edges evenly all the way around or fringe them as they did the table mats in Lesson III.

Directions for soap box. Use the box construction of Lesson IV. Make two. Cut down one of them half way and use that for the cover.

VII. Benediction and dismissal:

Music brings the children from their expressional work to the piano. Grouped together they sing "Raindrops" ("Patter pat").

"Mother Dear, We Love You."

"God is near to Little Children."

Prayer (sung): "Thanks to our Father we will bring," etc.

Prayer (voiced): "Dear heavenly Father, you like clean, lovely things, we know. Help us to keep clean this week. Amen."

Pianist plays melody very softly through the voiced prayer and a moment or two beyond. Change to march. March out two by two: helper at the head.

LESSON VIII

THE CARING FATHER'S LOVELY WORLD

Objectives:

To give the kindergartner the conception of a near-by heavenly Father *who cares*.

To use the heavenly Father's gifts to make places lovely.

I. Practice in response to rhythm:

Using same melody of other days, let various children lead in the response to rhythm. Help them keep perfect time to the melody. If the children lead out in only the easy ones, direct them in some of the more difficult responses. Use the two practiced in the last lesson.

II. Morning circle period:

Greetings: Let the children greet each other to melody of "Good Morning." When the greetings are over teach the rest of the "Good Morning" song.

In conversation: "Do you see me, Irene? I see you."

"How do you do?"

Let each one say "How do you do?"

"Do you see me, George? I see you."

"How do you do?"

"The piano can tell us we see each other."

Pianist plays second half of "Good Morning" song.

After one playing, teacher sings with the music:

"You see me and I see you,
And each one says 'How do you do?'
You see me and I see you,
I take your hand and bow to you."

Suit action to the words. You sing it while children shake hands and bow.

Pupil expression leading to story: Have in the room in conspicuous places bouquets of flowers, branches of trees—leaves and blossoms, boxes of grass, etc. Lead the group to look for those things in the room which make the world lovely, beautiful.

As they bring them one at a time, start the children talking about them. Let the children handle the flowers and the tree branches. Let them get the fragrance of the blossoms, touch the petals, feel that they are theirs.

1. Where they are found.
2. How they make the world lovely.
3. What they need to become lovely and fresh and bright.

Rain. Take the flowers from the vases, scatter actual raindrops off the stems into upturned hands of the children. Let them sing "Raindrops."

(If the group ask for the "patter pat" story, retell it.)

Sing "Let the Merry Sunshine In."

"What do we have to make the world lovely?"

"Trees, flowers, birds, grass," etc.

"Who gives these things to make the world lovely?"

"The heavenly Father."

"And when we are given something, we say?"

“ ‘Thank you.’ ”

“How?”

Sing,

“Thanks to our Father we will sing,
For he gives us everything.”

Prayer: “Thank you, dear heavenly Father, for flowers and trees and grass to make the world lovely. Amen.”

Memory verse: “Every good gift comes from the Father.”

Play in preparation for the story: Lay out a garden with sleeping flowers. Have the “Raindrops” come—wake up the sleeping “flowers.” Have the “Sunshine” come, opening the pretty “flowers.”

Be tall “daffodils” waving on their stems (to music No. 26, *Childland in Sunday School*).

Be nodding “daisies” (to music No. 25, *Childland in Sunday School*).

Be “trees” whose branches are tossed by the wind. Some of the children be the “wind” “woo-ing” through the trees.

III. Story circle period:

Music calls children back to the chairs for the picture study:

1. Picture of child in a flower garden.
2. Picture of children gathering flowers.
3. Picture of flowers decorating a table.

In order show them to the children and let them tell you what they see in the picture. Emphasize the loveliness of the flowers and how pretty they make the table.

Story: Tell the lesson story.

THE PANSY GOES TO A PARTY

Betty was going to have a tea party—not a make-believe tea party—oh, no! It was to be a real one with six little boys and girls as her guests.

Betty danced around while mother cleaned the rooms. She ran here and there, bringing what mother needed to set the little white tables.

“Oh, mother,” cried Betty, jumping up and down and clapping her hands, “Oh, mother, it is so pretty!”

And the little girl threw her arms around her mother and squeezed her tight to say “Thank you” for the pretty tables.

“Just one thing more, Betty,” said her mother. “It will make our tables much, much prettier.”

“What, mother?” questioned Betty.

And mother whispered just one word in Betty’s ear.

“Oh! oh! oh!” said Betty. “Yes,” and ran out doors as fast as she could go, right out to the flower gardens. “Which shall I take?” she thought.

And the little pansy face looked straight up at Betty as if to say, “Take me.”

“I will take you, Pansy,” said Betty. “I love your pretty, clean face.”

“Take me where?” questioned the pansy.

“A surprise,” answered Betty. “You’ll see.”

One by one she started to pick the pansies. As she picked she sang

“Pretty velvet pansies,
How I love to see
Your cunning little faces
Looking up at me!”¹

“My face is clean,” said the pansy.

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"It is," said Betty, "lovely and clean. It is just right for my—oh! I nearly told you."

"Tell me," said the pansy.

"You'll see," said Betty. "Just wait."

When she had picked a basket full of pansy faces, Betty carried them in to her mother.

"How fresh and lovely they are, Betty!" said her mother. "Take them in the dining room, please."

And just as soon as Betty opened the door to the dining room the pansies knew.

"A party," they said all together.

"A party! We are going to a party."

And surely enough they were!

A circle of lovely, smiling pansy faces was put in the center of each table.

"Now a nice bunch by each plate for each little guest, Betty," said her mother.

"It's so pretty," said Betty, running up to the table and kissing one little pansy face.

"We make it pretty," said the pansy.

"Yes," began Betty. "You—"

"Listen! Voices. The guests are coming."

Betty and her mama hurried out to meet them, and when every one had come, Betty led them to the dining room.



"Oh!" said the little boys, "see the pansies!"

"Oh!" said the little girls, "see the pretty pansies!"

What a happy time the children had!

What a happy time the pansies had! And after the children had gone Betty said to her mother: "Mother, I'm glad God gives us pansies. They make the garden lovely and our tables pretty."

Memory verse: "Every good gift comes from the Father."

Conversational period leading to prayer: "Let us tell the heavenly Father that we are glad he makes the flowers."

Prayer: "We are glad you make the flowers, dear heavenly Father. They make the world lovely and our tables pretty. Amen."

Play the story: After the prayer, prepare to play the story. Divide into smaller groups. Have families and flowers in the garden. If possible, have little tables set which they will decorate with imaginary pansies. Give the groups free range. Let them use their imagination for the filling in of conversation between child and mother—guests and the hostess.

IV. Recess and lunch:

While the children are out of doors at recess, dress the lunch tables prettily. Put the circles of pansies, if possible, on each table. Have a bunch—one at least—for each child.

As children catch sight of them watch their expressions. When they have had a chance to exclaim, pianist starts playing softly, "God Is Near to Little Children."

Sing grace:

"Thanks to our Father we will bring,
For he gives us everything."

V. Games:

Inside play "Flower Garden":

1. Spade the ground.
2. Rake the soil.
3. Pick out all the stones.
4. Make rows for seeds.
5. Plant the seeds.
6. Rain and sun comes upon ground.
7. Pick the flowers.

Outside play "Squirrel in the Tree," or "Here we Go Round the Mulberry Bush."

VI. Purposeful activity:

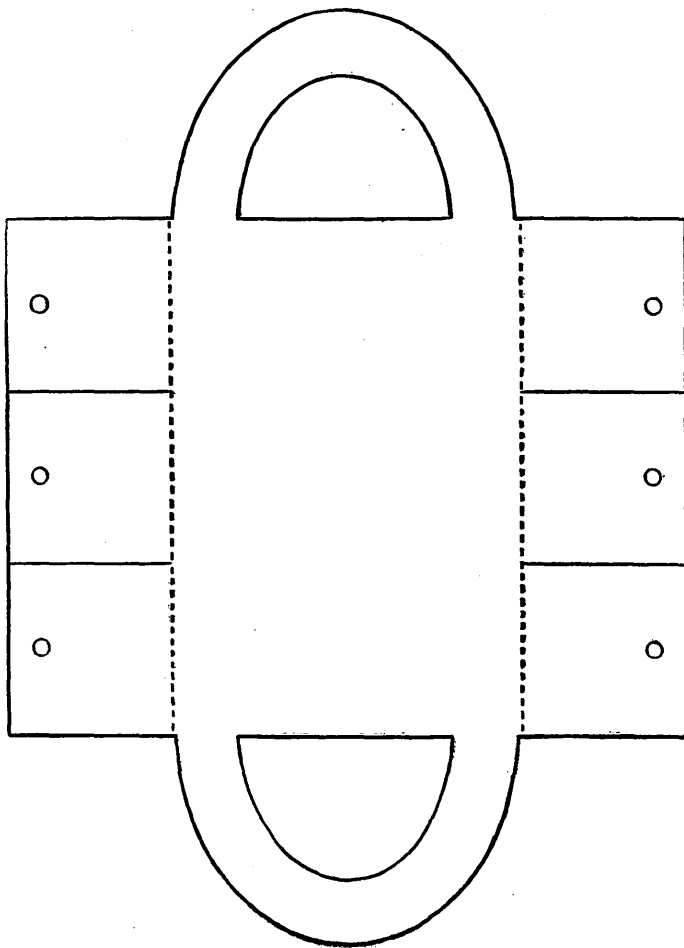
After the games bring the children back to the circle. Show them the picture again which has a table decorated with flowers. Explain the activity to follow. If possible, take children out where wild flowers can be found. Let them pick them to take home and decorate the table for mother. Make the inside lovely with God's flowers; or,

With baskets already cut out from brown paper, let children fill them with "cut-out" flowers (free hand cutting) and take them home to make the room lovely; or,

Plan to have a "tea party" that very afternoon when the kindergartners will entertain six little guests. Let them make pansies for the table decorations. Have real ones if possible, and let children put them in baskets.

VII. Benediction and dismissal:

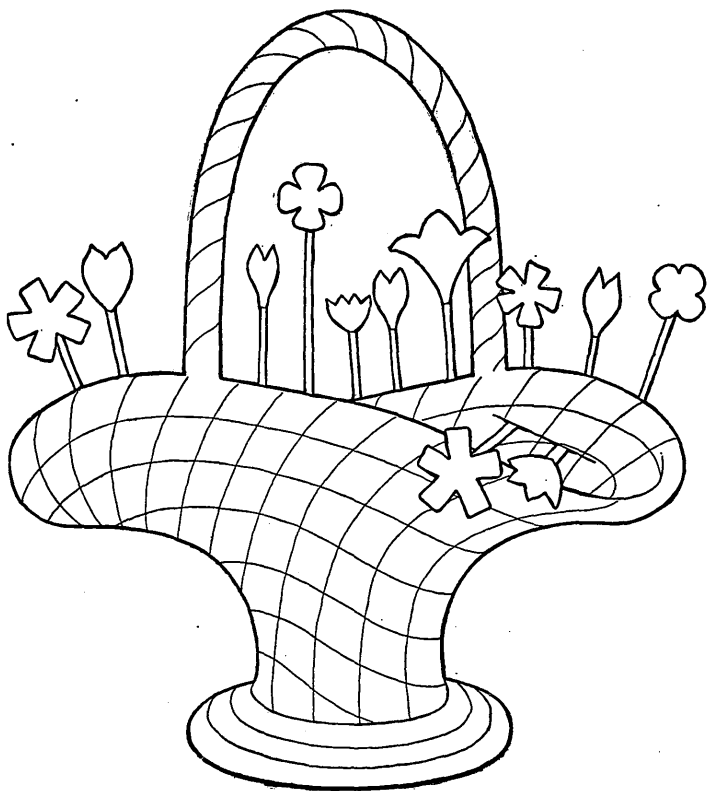
Quiet music calls the children around the piano.
Play, "Pretty Velvet Pansies." Teacher sings it.



The giver of pansies? Sing, "God Is Near to Little Children."

Prayer: "We thank you, heavenly Father, for giving us lovely pansies. Amen."

Play quietly through the prayer and a moment longer, then change to march. March out two by two, helper in the lead.



LESSON IX

A LOVELY CHURCH

Objective:

To give the kindergartner the conception of a near-by heavenly Father *who cares*.

To help him develop habits of neatness and cleanliness—(to keep a room lovely and tidy).

I. Practice in response to rhythm:

With the pianist playing familiar melody have the children respond to the rhythm in ways of their own choosing. Sometimes by counting help them keep perfect time to the music. But let them lead the way. Do not try to add any new ways of response. Practice on those already given.

II. Morning circle period:

Greeting: Changing from the melody used for response to the melody of the "Good Morning" song, lead the boys and girls in singing all of it, with addition of yesterday's measures—

"Good morning, good morning,
I wish a happy day to you;
Good morning, good morning,
A very happy day.
You see me and I see you,
And each one says 'How do you do?'
You see me and I see you,
I take your hand and bow to you."

From the group, draw suggestions as to whom we shall sing "Good morning."

Pupil expression leading to story: If it is a sunshiny day, start singing "Let the Merry Sunshine In." If it is rainy, sing, "Raindrops." In informal conversation lead the children in giving back to you thought on—

1. "Who sends the rain or the sunshine?"

Sing together, "Thanks to the Father we will sing."

2. "What is the rain sent for?" They will name many things for which the rain is sent. If not given by them, suggest that the rain is sent to make flowers fresh and lovely.

Sing "Raindrops."

Taking from a vase some clean, sweet blossoms, let the drops of water fall from their stems as you shake them above children's outstretched hands.

3. "What are flowers given for?" If in their answers they do not suggest to make the world lovely, or to pick and take in the house to make the house lovely, you suggest it.

4. Let them express the kind of flowers they have had in their homes.

Drawing the children close around your chair, let them smell of the blossoms. Have the pianist playing softly "Thanks to Our Father."

Prayer: "Thank you, dear heavenly Father, for the flowers to make our home lovely. Amen."

Memory verse: "Every good gift comes from the Father."

Play in preparation for story: Divide the number of children into small groups and play house. If possible, have some properties for the playing, dishes, tables, dolls, flowers, toys.

Under the direction of a helper let each group play voluntarily, the helper one of them. Set the table, take the baby for a ride, rock her to sleep, pick flowers, decorate the house, pick up toys and put them away. Have visitors. Make house lovely with the flowers. Have it neat and tidy for guests, with toys in their places.

III. Morning circle period:

Picture study: Quiet music brings the children from play to their chairs, which are drawn close to the teacher. Show a picture of a little boy with his toys. Give the children a chance to tell stories about the kinds of toys—what they do with them, etc.

“And what is done with them when we are through playing?” Lead to thought of putting them away. Drawers, boxes, cupboards, places for toys.

Show the picture of a Victrola. If possible, have a Victrola in the room and have the children listen to a couple of simple melodies from *Songs for the Little Child*.

Have them watch the helper. “What did she do with the records when we were through with them?” They were put away. Why? Get suggestions from children:

1. So they will not be broken.
 2. So the room will be neat and tidy.
 3. So mother won't have to put them away.
- Listen to one more record.

Show a picture of a church. Talk about it as the place where we come together to be happy:

to play, to listen to stories, to sing about our heavenly Father.

(Be sure your room is as neat and lovely as you can possibly have it.)

Lead the children to express themselves about the way the room looks: what there is in the room which they like! Tell the new story, "A Lovely Church."

A LOVELY CHURCH

(2 Chronicles 34. 8.)

A long, long time ago a king who loved his heavenly Father went to visit in a city far from his home.

He entered the city gates with the soldiers. "Lead the way to the church," said the king. And they marched to the church.

"This cannot be the church," said the king. "You are mistaken."

"This is the church, sire," said one of the soldiers.

The king looked at the walls. "Falling down," he muttered. He looked at the doors. "Broken."

Then they went in.

Dark! How dark it was!

"The light—where is the light?" asked the king.

"There is no more light than this," replied the soldiers.

"Cobwebs!" exclaimed the king. "They strike me in the face."

"It is dirty," said a soldier.

"Dirty!" cried the king. "The church, the heavenly Father's house, is dirty, dusty, not used! Call the people."

The soldiers went out through the city to call

the people. They flocked to the church to see and hear the king.

"Oh, my people," said the king. "I am sad to-day."

"Sad!" called the people, "Why?"

"Because you have not taken care of the church. You have not come here to love your heavenly Father. It is dirty. It is falling down. It is unclean. Cobwebs brush my face. Dust is on my hands."

He stopped. The people were silent.

"It is the heavenly Father's house. He expects you to keep it lovely. *He* is sad to-day too."

"We do not want to make our heavenly Father unhappy," said one of the people.

"Do you want to make the Father glad?" asked the king.

"Yes, oh, yes!" said the people.

"Then rebuild the church," suggested the king. "Give your money and your time, and come, clean the church. Make it a lovely place!"

"We will! We will!" cried all the people.

They started that very day. How they worked to make the church lovely! They brushed down all the cobwebs; they swept out all the dust; they cleaned the windows; they put everything in its place.

Soon they had a beautiful, clean church in which to talk and to sing about the heavenly Father just as we do here.

Play of the story: Play going to church, or dramatize the story:

The king rides with his soldiers.

Goes to the church.

Looks it over.

Calls the people (come running from different directions).

Tells what they will do.

Starts to clean—sweep floors, brush cobwebs, clean windows.

IV and V. Recess and lunch:

Make the lunch table pretty again to-day with flowers. Pianist plays "Thanks to the Father." Children sing it as a grace.

VI. Games:

Indoor circle: Make a circle of children—a chosen one in the center. Pianist playing, "Did You Ever See a Lassie?" (No. 58 *Songs for the Little Child*). All the children sing. Child in center imitates something while other children sing. Circle guesses—everybody does the act together while teacher sings. Another child goes to the center and play is repeated.

Pick flowers. Wind a Victrola. Put away toys. Take off wraps. Hang them up.

The foregoing are suggestions if children do not respond without direction.

Sense play: Still in a circle, blindfold one child. Give him several things to handle and guess what they are—tree branch, flower, broom, brush, Victrola disk, toy. If guessed rightly, the children clap hands and to music dance around the child in the center. Let several try.

Outdoor games: Play either "Here We Go Round the Mulberry Bush" or "Drop the Handkerchief."

VII. Purposeful activity:

Marching music brings the children back to the

chairs from playing. They sit quietly listening to a Victrola record.

What is done with it when we are through?

Keep our homes lovely and clean as well as the church. God is near us at home!

All the children who have Victrolas at home go to tables and make folios to keep their small records in. If they have one, make a folio for someone else.

Others are given shoe boxes to make "cupboards" or "drawers" for their small toys.

Direction for record folio: Show the children how to make envelopes. Take a square piece of paper (heavy). Fold the right edge to the left edge. Crease. Open. Fold the front edge to the back edge. Crease. Open. Turn the paper so that one corner is toward you. Fold this corner up a little past the center (where two creases cross). Fold the right-hand corner to the center. Paste. Fold the left-hand corner to the center. Paste.

Make several of these. Give each child two heavy pieces of cardboard, punched. Punch the bottom of the envelopes to correspond. Let them tie them in.

Directions for making boxes for toys: Taking a shoe box, show the children how to use the cover and other bits of cardboard to form "shelves" in the box. Let them paste muslin in front of the shelves—as the box stands up on end.

VIII. Benediction and dismissal:

Quiet music draws the children from "purposeful activity" to the piano. Play softly the melody

used on the Victrola. Teacher sing it. No. 94 or No. 74, *Songs for the Little Child*.

All together sing, "I'm Glad My Heavenly Father's Near."

Prayer: "Dear heavenly Father, we are glad you are near. Help us to remember to put our toys away in our boxes to-day. Amen."

March is playing and children march out two by two, headed by helper.

LESSON X

THE NEAT AND TIDY CHILD (REVIEW)

Objectives:

To give the kindergartner the conception of a near-by heavenly Father *who cares* about how things look.

To lead the child to develop habits of neatness and cleanliness.

I. Practice in response to rhythm:

As the children are seated have the pianist play, "Show Us, Show Us What to Do," with which they are familiar. The circle will choose one of their number to "show us." The teacher may sing the words of the melody as the children respond in imitating the one they chose.

Change the "leaders" frequently. Help the children to keep time to the music. It may be necessary to count to help them. Do not expect them to count and respond at the same time.

II. Morning circle period:

Greetings: The second verse of the greeting song has been learned by the children, so this morning they can use all of it. Have them suggest the names of those to whom they wish to sing. Let them discover also the things outside which they would like to greet. Use all the suggestions the pupils bring just as far as possible.

Pupil expression in preparation for review: Talk about the flowers and what they need; about the grass and what it needs to keep fresh and green.

Sing "Raindrops" and "Let the Merry Sunshine In."

In conversation let them talk about their pets, what pets need, and who gives them what they need.

Sing "Little Chickens," "Pretty Pussy," "Bunny, Funny Bunny," or other songs that relate to the pets about whom they are talking. Let them listen to two records about flowers and pets, giving them opportunity to express themselves after each record has been played.

Play in preparation for review: Play being flowers, with the rain and the sun waking you up, giving you a drink and washing your face.

Play the things that water is used for, in pantomime play:

1. Wash faces.
2. Scrub clothes.
3. Water flowers.
4. Take a drink.

Play the family, especially emphasizing putting things away after we have used them.

III. Morning story period:

Picture study: Having flowers, branches of trees and plants in the room, let the boys and girls handle them, getting in conversation from them:

1. They make the world lovely.
2. They make our homes lovely.
3. Where they come from.
4. Thanks to the heavenly Father.

Sing

"Thanks to our Father we will bring,
For he gives us everything."

Memory verse: "Every good gift comes from the Father."

Let the children choose the picture about which they want the story. Have the key pictures of the last four on the wall:

Lesson VI. Flower garden in a shower.

Lesson VII. Pictures of pigs.

Lesson VIII. Tea party.

Lesson IX. Picture of a church.

Retell the stories as the children bring to you their pictures. When the stories lead to reverent song or to prayer, use them at the close.

Play of the story: Let the group decide which one of the stories they want to play out. Retell that one and have them dramatize it.

IV. Recess and lunch:

Have the tables decorated with flowers when the children come to them. Sing to them "God is near to little children" and have them sing the grace, "Thanks to our Father."

V. Games:

Let the children choose the kind of games they want to play. If they do not suggest, play "Family" or "House," or "Flowers and Wind."

Use some of the sense-developing games of the last four lessons.

And when outside play "Here We Go Round the Mulberry Bush" and "Farmer in the Dell."

VI. Purposeful activity:

From their play have the boys and girls brought back to the little chairs. Talk with them a little about the fresh, clean, lovely world and clean happy little children. Discuss what we can do to make things fresh, clean, lovely, and have clean, happy little children.

1. Make record books.
2. Get flowers for our tables.
3. Make face cloths.
4. Make soap boxes.

Then let the boys and girls do what they have suggested, or plan to take the whole group out where they can gather flowers to make their mamas' lunch tables pretty at noon, or to send to some little sick children who have no flowers to make them happy.

VII. Benediction and dismissal:

Quiet music will draw the boys and girls from their activity to the piano. Sing "Let the Merry Sunshine In," "Raindrops," "I'm Glad My Heavenly Father's Near."

In prayer attitude sing, "Thanks to our Father."

Play the reverent melody of the prayer song a moment longer, then change to a march. March out two by two, helper leading.

THIRD WEEK—THE SHARING CHILD

LESSON XI

THE NEAR-BY HEAVENLY FATHER WHO SHARES

Objectives:

To give the kindergartner a conception of the near-by heavenly Father who shares with us.

To help the child to develop habits of sharing.

I. Practice in response to rhythm:

With the boys and girls in the circle, the pianist starts playing a distinct melody. Direct the children in listening. Help them interpret what the melody says. Use two distinct types over and over, and let them interpret again and again. No. 57, *Childland in Sunday School*, will be splendid for the skipping melody (one type). No. 62, *Childland in Sunday School*, will be splendid for heavy marching (a second type).

The purpose is to help boys and girls interpret kinds of melody—the light skipping melody, the heavy marching melody. Suit the action of the circle to the interpretation.

II. Morning circle period:

Greetings: Using the same greeting melody, sing “Good morning” to each other. Then sing to persons and to things which the children themselves suggest. Lead suggestion to flowers (have some

in the room); to birds (have a canary if possible). Sing to both. Interpret bird's song as greeting. Let children listen. Imitate the bird's greetings.

If you cannot have a bird in the room, get from children imitation of the "Good morning" songs.

Pupil expression in preparation for story: In conversation lead the children to tell of walks which they have taken with father and mother: what they saw, where they saw it, the kind of a day they had, etc. As they tell their experiences be ready to add to them by bits of song on the subjects they bring up: or by verses they can understand. As, for example, No. 150 in *Songs for Little People*, or

"Little bird and flower and bee
Tells me that God loves me," etc.
(*Songs for the Little Child.*)

Play in preparation for the story: After the experiences of a walk are given, let the group take a walk in play. Start a game of discovering how many out-of-door things they can see. Have many inside—tree branches—flowers—pictures of bees, the bird, grass, etc. From these their imagination will picture other beauties of the out-of-doors.

Pick the flowers.

Imitate the call of the birds.

Play the wind in the trees.

Sway the branches.

At the close of the play period suggest a cloud in the sky. Pianist starts to play "Raindrops" and you "hurry in out of the rain" (back to the chairs).

III. Morning story period:

Picture study: "Edith, find something in the

room which the heavenly Father has made. It has a long, brown stem and many, many green leaves" (branch of a tree).

Let the group of children examine it when Edith brings it back.

Sing No. 150 in *Songs for Little People*.

"Harold, find something else in the room which the heavenly Father has made. It has leaves too, but it has a green stem, and at the top of the green stem is a white-children-flower" (daisy or any white flower).

Let children examine it as Harold brings it back. Sing "Bright-Eyed Daisies" (No. 24, *Songs for the Little Child*). In like manner have pictures of birds and bees brought by the children to be examined and talked about by the class. Together sing,

"Little bird and flower and bee
Tell me that God loves me."

Memory verse: "The heavenly Father loves me."

Story: Tell the story, "A Day in the Woods."

A DAY IN THE WOODS

"Mother," called little Teddy as he ran into the house one day, "let's go to the woods."

"To the woods?" questioned mother and went to the window. "It is a lovely day for the woods, Teddy. All right, we will go."

Teddy jumped up and down. "And take our lunch?"

"And take our lunch," smiled mother.

"Go to the bread box and bring the bread please,

son," said mother, and Teddy ran to get the bread.

"And, now, please, little man, to the refrigerator and bring the butter."

And Teddy brought the butter.

Before long the lunch was all packed, and Teddy, his hand in mother's, was on his way to the woods. They had not gone far when Teddy ran ahead of mother, shouting, having a jolly time, when suddenly he stopped.

"Oh!" he whispered. "Oh!"

Teddy had stepped into a big bed of wild violets.

He was so surprised he couldn't talk out loud. Mother came close.

"See, mother," again he whispered. "Flowers—whose are they?"

"They belong to the heavenly Father, Teddy," answered mother quietly.

"Can we have some?" questioned Teddy.

"Yes, son. The heavenly Father wants us to have some. He shares them with us," answered mother.

Together they stooped down and started to pick the violets.

"Sometimes people plant the heavenly Father's flowers in their own yards, and those we must not touch; but these little wild flowers along the road-side or in the woods are ours to take if we want to," explained mother as they gathered the blossoms.

Soon they had the lunch basket covered with violets and hurried on to the woods.

"Now, Teddy," said mother, "I will sit down with my back to this big tree while you play until lunch time."

Mother was scarcely seated when "Cheree-cheree-

cheree," came sweet singing notes from the tiptop of the tree.

Teddy looked up. He sat down by mother.

"Listen, Teddy. Sh!" cautioned mother.

A lovely red bird flew from the tree to a bush. "Cheree-cheree-cheree," he sang. His little throat swelled full with song.

"A bird," whispered Teddy. "A red bird."

"Cheree-cheree-cheree," sang the songster, all for Teddy and his mother.

"Whose bird, mother," whispered Teddy.

"The heavenly Father's bird," answered mother. "He shares his birds with us so we can enjoy their lovely songs."

"Cheer-ee-cheer-ee-cheer-ee," and the red bird flew away.

Then Teddy jumped up and ran over the grass of the woods until he came to the trunk of a great oak tree. There was a big hole on one side—and Teddy heard a strange sound—"Hum-um-um"—"Buzz-buzz-buzz"—"Hum-um-um."

He ran back to mother. "Mother, come, see what I found."

And mother heard the sound.

"Hum-um-um"—"Buzz-buzz-buzz."

"Busy honey bees," said mother, softly. "Watch them work."

Teddy watched. "Whose?" he asked.

"They are the heavenly Father's honey bees, Teddy," answered mother. "He shares them with us so we can have honey to eat."

Teddy was quiet.

"We will go have our lunch now, and then we must go home," said mother.

They ate their lunch in the woods, and on the way home Teddy said, "Flowers and birds and bees, the heavenly Father shares with me."

And mother started to sing,

"Little bird and flower and bee
Tell me that God loves me."

(No. 94, *Songs for the Little Child.*)

Prayer: "Dear heavenly Father, we thank you for the flowers and birds and bees you share with us."

Memory verse: "The heavenly Father loves me."

Play of the story: Dramatize the story. Divide into small groups, each a family planning a day in the woods.

Pack the basket.

Find the violets.

Mother rests in woods.

Children call.

Some birds.

Some bees.

Mother answers.

The walk home.

IV and V. Recess and lunch:

If there is a bird in the room, give him his lunch at the same time. Have flowers on the little tables.

Sing the grace,

"Thanks to our Father we will sing,
For he gives us everything."

VI. Games:

Inside circle game: "Did You Ever See a Lassie?"
Child in the center with children joining hands

around him. The child imitates some action like picking flowers, flying like a bird. The children guess and to music all imitate the one child.

Another is put in the center and the same procedure is carried out. Let the boys and girls themselves decide what to do.

Outdoors games: "Squirrel in a Tree," "Drop the Handkerchief."

VII. Purposeful activity:

If such a thing is possible, right after the story is told divide the children into small groups, each under the direction of a helper. Let them help pack the lunch baskets and then take them out into the park or out into the woods, whichever happens to be available for the rest of the morning period. Out there (in the woods) let them gather grasses, or flowering branches or wild flowers if there are any. If this cannot be carried out, then have each group build up a poster of those things which God shares with him. Let each child choose what the heavenly Father shares with him from colored pictures of fruits, flowers, birds, bees which you have provided. Use the posters for making the room lovely.

LESSON XII

SHARING MY TIME (THE GOOD SAMARITAN)

Objectives:

To give the kindergarten child a conception of a near-by heavenly Father who shares with us.

To help the child develop habits of sharing (time).

I. Practice in response to rhythm:

When the children are in the circle have them listen quietly to the same skipping melody used yesterday without voicing their interpretation; let several children *show* you what the melody says. Change to the heavy marching melody used yesterday. Let some of the group interpret that by action. Then have whole circle join. Let all listen to another melody which has the skipping rhythm. See if the children of the circle can interpret the music. Practice in response to just the two kinds of music interpretations.

II. Morning circle period:

Greetings: From the skipping melody run into the notes of the "Good morning" song. The children are so familiar with it by this time that they will not wait for conversation, but start to sing, informally arising and shaking hands with their little friends. Have one of their number

dressed up like a doctor and sing "Good morning" to the "doctor."

Pupil expression in preparation for story: Start the children talking about times when they have been sick or when members of the family have been ill.

Bring out through conversation what sick people must have:

1. Doctor.
2. Nurse, maybe.
3. Food.
4. Quiet.

Bring out what other people do for sick folks:

1. Bring flowers.
2. Prepare food.
3. Feed them, sometimes.
4. Read to them.

And it all takes time. People give their time to sick folks.

Play in preparation for story: Play "Doctor." Let boy be dressed as a doctor. Choose a nurse. Let them tell who shall be sick. Doctor comes. Give nurse the orders. Then nurse tells family what to do:

Mother cooks the food.

Father goes to the drug store.

Brother goes to get flowers for mother.

Margaret keeps the baby still, etc.

If it makes the play easier, divide a large number of children into small groups for the play period.

III. Story circle period:

Picture study: Quiet music brings the children back from playing "Doctor" to the chairs which

have been placed close to the teacher's chair. Without a word, show a picture of a doctor helping someone who is sick. Let the children tell what they see in the picture. Emphasize again what sick people need—quiet.

THE SICK NEIGHBOR

Once upon a time there was a man who started on a long journey. He was all alone, and one day he was hurt very, very badly. He was hurt so badly he could not ride any farther. He had to lie down beside the road.

Long minutes went by.

"It is so hot," murmured the sick man. "If I only had a drink."

Listen! He heard footsteps. A man was coming. Close to the sick one the man came. He looked at him.

"A drink," murmured the sick one.

And the man never stopped. He hurried right by.

"A drink, could he not stop just a moment to give me a drink." thought the sick man.

Again he waited. Minute after minute passed.

Listen! He heard footsteps again. Another man was coming. Close to the sick one this man came. He looked at him.

"A drink," murmured the sick one.

And that man never stopped. He hurried past.

"A drink. Will not some one stop just long enough to give me a drink?" cried the sick one.

Listen! Footsteps again. Another man was coming. Right close to the sick man he came.

"Will he stop?" thought the sick one.

Oh, yes, this man stopped. He dropped down beside the sick one.

"Water," murmured the sick man.

The other man went for water. He gave the sick man a drink and bathed his face. "Now I'll take you into the city," he said.

He put the sick man on his horse and walked beside him all the way into the city. He took the sick man to a hotel. There they put him to bed.

"Call a doctor," said the man to the hotel keeper. "Have this sick man taken care of. Here is money. If it costs any more, I will pay you when I come back."

Then he went away. The sick man grew better.

Prayer: "Dear heavenly Father, we are glad we can help sick folk."

Play the story: Dramatize the last picture in the story. Divide into small groups. Each group will select a "sick man," the "helping man," the "hotel keeper" and as many more characters as the children add.

Do *not* play the two men who did not stop. Start playing with the one who did stop to help (share his time).

IV. Recess and lunch:

The boys and girls will play as they please for the ten minutes of recess time—not directed but supervised and observed.

At lunch time teacher repeats quietly:

"God is near to little children,
And he hears us when we pray;
Softly we will sing our 'Thank you'
For his kindness every day."

The entire group will sing as a grace,

"Thanks to our Father we will sing,
For he gives us everything."

Have the children take the attitude of prayer as they sing the grace.

V. Games:

Inside circle: "Did You Ever See a Lassie?" Children joining hands in a circle. One chosen child in the center. The children sing

"Did you ever see a lassie
Do this way and that?" etc.

While they sing the child in the center shows one way we can help take care of baby. When the song is finished, children guess what the center child is acting. All imitate.

The boys and girls will know many things to act out. Should they hesitate, a few suggestions might be—

Taking baby for a ride.

Putting on baby's clothes.

Washing baby's face.

Reading a story to baby.

Showing baby pictures.

Playing peek-a-boo, etc.

Whisper the suggestion in the center child's ear. Should he not be able to play it, then you go into the circle with him and show him how to act it out. They will soon be doing it for themselves.

Sense-developing game (inside): Taking some things a baby uses, blindfold the center child in the circle and let him feel the objects, guessing

from the "feel" what they are. When he guesses correctly let children clap their hands and show their approval by dancing to music around the child who guesses correctly.

Outdoor games: Play "Here We Go Round the Mulberry Bush" or "The Farmer in the Dell."

VI. Purposeful activity:

Call the children from games to their chairs. Show again the picture of a little girl reading or showing pictures to her baby brother. (Cover—February Good Housekeeping, 1924.)

Going to their tables, have the boys and girls make picture books with which to amuse baby while mother is taking her nap that afternoon or getting dinner in the evening or entertaining guests.

You will need to take the pictures and have the sheets together beforehand. Let them cut the pictures out and paste. If they have no baby in their own homes, let them make picture books for other boys and girls to use in whose homes there are babies.

Directions for picture cards and books. Use cloth-lined paper or mounting board. Hinge two cards, 9x10½ inches with strips of picture binding (*passe partout* tape) on both sides to make a tent-like folder. Have the children paste a picture on all four sides.

Hinge either from the top or the side.

For the books, hinge six or eight cards together in one continuous strip so they fold back on each other.

VII. Benediction and dismissal:

Quiet music brings the children around the piano.

Have them sing several songs which they may choose. Follow with—

“This Is the Way the Baby Goes.”

“Mother Dear, We Love You.”

“God Is Near to Little Children” (quietly).

“I’m Glad my Heavenly Father’s Near.”

Follow the last song by prayer (melody played softly through the prayer). “Dear heavenly Father, we thank you for mothers. Teach us to share our time with them, taking care of baby.”

Play quiet melody a few moments longer, then change to march. March out two by two, helper at head of column.

LESSON XIII

THE HEAVENLY FATHER SHARES HIS BEST GIFT

Objectives:

To give the kindergarten child a conception of a near-by heavenly Father who shares with us.

To acquaint them with his best gift.

I. Practice in response to rhythm:

Try the children's interpretation of the two kinds of melody—a skipping melody and a marching melody. Do not use the same skipping melody every time.

Have them listen to the melody of the "Lullaby" (No. 65, *Songs for the Little Child*). See if they can tell what the music makes them feel like doing. Have the melody played again and sing the words of the "Lullaby" to them. Let them all rock babies to sleep to the quiet, soft tones of this song.

II. Morning circle period:

Greetings: Run into the "Good Morning" melody and let the children sing their greetings to each other and to persons and things they may suggest. Do not ignore any little child's suggestion. Use them all as they may be given.

If possible, have a tiny baby in the room for this part of the period. Sing "Good morning" to the mother; sing "Good morning" to the baby.

Pupil expression in preparation for the story:

If the visiting baby will allow it, let the teacher hold the baby in the circle. If not, have the mother with the child seated in the circle with you. Sing the "Lullaby" softly. Everyone rocking babies—have some dollies for babies

Sing to them,

"I've a dear little dolly—

And I've a dear little baby—"

(No. 61, *Songs for the Little Child.*)

Let the children talk about the babies at home, and lead the children who have no babies at home to talk about the one in the circle. What does a baby do?

Play in preparation for the story: Play what mother does for the baby. Get the suggestions from the children. Then act out the things mother does for the baby:

1. Washes his face.
2. Feeds him.
3. Plays peek-a-boo.
4. Claps her hands with him.

Sing, "Mother dear, we love you" (in ring with hands joined).

Play what father does for the baby. Get the suggestions from the children. Then act what father does:

1. Plays horse with the baby.
2. Rocks him to sleep.

Sing, "Father dear, we love you."

Play what brother does for the baby. Get the suggestions from the children. Then act what brother does.

1. Takes baby for a ride.

2. Rolls balls with baby.
Sing "Brother dear, we love you."

III. Story circle period:

Picture story: Have pictures of toys in the room. Let the boys and girls hunt those pictures of toys. As they bring them back to the teacher, let them be interpreted as gifts. Who gives the gifts to us? "What do we say when gifts are given to us? There is a picture in this room of the very best gift which can come to anyone." Let them tell what they think is the very best gift. All kinds of answers will come back.

Describe the picture of the baby which you may have and pick several of the children to find it.

As they bring it back let all the group look at it and sing to them:

"There are blessings from God all about us;
We do thank him for gifts large and small,
But his gift of a dear little baby
Needs the very best thank you of all.
Bye-lo, bye-lo, bye-lo, bye-lo-bye."
(*Carols*, page 17. Used by permission of the
Leyda Publishing Co.)

Rock the baby as you sing. Sing the verse over as long as the children are interested in the picture.

Story: Tell the story, "The Heavenly Father's Best Gift."

THE HEAVENLY FATHER'S BEST GIFT

Once upon a time a lovely young woman named Mary was walking in her garden. She knew the heavenly Father was near her, and there in the garden he told her a beautiful and wonderful secret.

"Mary," he said, "do not be frightened. The little Lord Jesus baby shall come to you. You shall be his mother."

Mary was so happy! She started that very hour to get ready for that precious little baby.

And one day Mary's husband, Joseph, took her on a long journey. Mary was very tired when they reached the city where they were to stay. They went to a hotel. "Can we stay here to-night?" asked Joseph of the hotel keeper.

"I'm sorry," answered the keeper, "but there are many people coming to the city. There is no room in the hotel."

"Is there no place I can take Mary?" asked Joseph, anxiously. "She is very tired and not well."

The hotel keeper saw how tired Mary was.

"I am sorry there is no room in the house," said the man. "You may take your wife out to the stable and stay there for the night if you wish."

So Joseph led Mary out to the stable where the sheep and the oxen were. He made her a lovely, soft bed of clean, fine hay. There Mary rested.

"Sleep sweetly, tired Mary," said Joseph, kindly.

That very night when all was still and no one watching but the stars, the heavenly Father sent his best gift, the little Lord Jesus, to Mary. "All around is light, and the air seems filled with singing," said Joseph.

Mary had no crib for the baby. But that did not matter. She and Joseph dressed him and laid him on the hay in the box from which the sheep ate. They were so happy for this best gift God had given.

Memory verse: "The heavenly Father loves us."

After the story show the picture of "The Arrival of the Shepherds," by Le Rolle.

As the children watch this picture start singing Luther's "Cradle Hymn":

"Away in a manger,
No crib for his bed,
The little Lord Jesus
Lay down his sweet head.
The stars in the heavens
Look down where he lay,
The little Lord Jesus
Asleep on the hay."
(No. 89, *Songs for the Little Child.*)

Prayer: "Dear heavenly Father, thank you for sending the little baby Jesus. Thank you for sending every little baby."

Memory verse: "The heavenly Father loves us."

Play: Do not play this story. For expression gather the children around the piano and have them sing Luther's Cradle Hymn. Speak the words for them and sing it several times.

IV. Recess and lunch:

Teacher says softly at the table, "God is near to little children," etc. Taking the attitude of prayer, then have them sing their grace, "Thanks to our Father."

V. Games:

Play the indoor circle games which you had yesterday. To the melody of "Did You Ever See a Lassie?" have children join hands in a circle. The

one chosen for the center acts out something baby does. Boys and girls guess and imitate.

For outdoor games play "Drop the Handkerchief" and "Farmer in the Dell."

VI. Purposeful activity:

Finish making the picture books to be used in amusing the baby while mother is busy. If those were finished yesterday, make another. Give them the picture of "The Arrival of Shepherds" to put in the book, so they can tell that story from the picture when they get home.

VII. Benediction and dismissal:

Quiet music brings the children back to the piano. Play and sing "I'm Glad My Heavenly Father's Near," Luther's "Cradle Hymn," "There Are Blessings of God All Around Us." In attitude of prayer follow this last song with "Thanks to Our Father."

Voiced prayer: "Dear heavenly Father, we thank you for the baby Jesus."

To a march melody the children go out two by two, a helper leading.

LESSON XIV

SHARING OUR BEST GIFTS

Objective:

To give the kindergarten child a conception of a near-by heavenly Father who shares with us.

To help the child to develop habits of sharing his gifts.

I. Practice in response to rhythm:

When the children are seated play a quiet, soothing lullaby melody and let them interpret it. See if they *feel* what it tells them to do.

Change to the skipping melody which you have been using and see if they can interpret what that tells them to do. Be sure your pianist plays the two with the expression each needs. If you do not have a good pianist, use the Victrola instead, and play a lullaby and skipping record for the interpretation.

Play another lullaby. Have them interpret.

Play a marching melody. Let them suit the action to the word. If they suggest movement to this, let the whole group imitate the suggestion.

II. Morning circle period:

Greetings: Changing into the melody of the "Good Morning" song, let the children greet each other with no suggestion from the teacher. Sing to things and people both indoors and out of doors. Use the suggestions brought by the class.

Pupil expression in preparation for story: Lead the pupils to talk about their gifts, their toys, their other playthings. Find out who gave them to them. Have the boys and girls tell you what they said when they received their toys or gifts.

Talk together about what we do with our toys and gifts. Have several toys there. The children will tell what they are.

"What would you have said to your father if he brought you an engine like this, Eugene?"

"Thank you."

"How would you say 'Thank you?' "

"I'd say, 'Thank you, dear daddy, for my engine.' "

"Can you see anything the heavenly Father has given us?"

Answers from group.

Memory verses: "Every good gift comes from the Father." "The heavenly Father loves us."

"What shall we say to our heavenly Father?"

"Thank you."

"How shall we say 'Thank you' to him?"

"Thank you, dear heavenly Father for——."

Let each child insert what he desires. In attitude of prayer repeat, "Thank you, dear heavenly Father, for——."

Play in preparation for story period: With the toys brought, let the children play choosing which they would rather play with, watch for opportunities of having the children share. No one child running the engine all the time, no one child usurping the dolls and the carriages or the blocks.

If this play is not aimless but real preparation for the story, the thought of sharing must be foremost

in their play. Only the helpers can make this possible.

III. Story circle period:

Quiet music brings them back from their play with toys to the chairs which have been placed close to the teacher's chair.

Picture study: Holding one of the pictures (children playing) before the children, say not a word. Let them say what they think first. Interpret—

1. Where the children are.
2. What they are playing.
3. To whom the playthings belong.
4. How did they get them.
5. What did they say for them.

Sing:

“Mother dear, we love you,
And you love us too.”

Show the picture of children flying a kite. Let the boys and girls give back what they see. Has each boy a kite? Where did they get them? What do you think they said for their kites? What makes the kite fly? *Wind.*

Sing:

“Hear the wild wind whistle through the leaves—Woo-oo-oo;

Hear the wild wind whistle round the eaves—Woo-oo-oo;

Now it blows the ‘kites’ on high,

Drives the clouds across the sky.”

(No. 38, *Songs for the Little Child.*)

Where does the wind come from?

What do we say for the wind?

Sing:

"Thanks to our Father we will sing,
For he gives us everything."

Memory verse: "Every good gift comes from the Father."

The story: Tell the story.

"THE FLY-A-WAY KITE"

One day in summer when the wind was blowing hard, Jerry and his sister Sue went out into the field to fly the kites their father had made for them.

Sue held one kite up, and when Jerry started to run she gave it a little toss. The wind caught it and away it flew—up—up—up in the air.

"Help me with mine now, Jerry," called Sue; but Jerry was having such a good time with his kite he couldn't stop.

"Can't," he called back.

"I'll help you," said a voice by the fence and a little neighbor boy, Tony, jumped over the fence into the field.

Tony held the kite while Sue ran. He gave it a little toss up and the wind caught it.

"Oh! -o-o-o!" whistled Tony. "See her fly."

And she *did* fly way up in the air.

"Just see her fly," marveled Tony, eyes in the air.

"Mine's higher than Sue's," boasted Jerry.

"Sue's is pretty high," answered Tony.

Up, up, up, both kites sailed.

"Wish I had a kite," said Tony, longingly.

"Get your father to make you one then," said Jerry running with his kite.

"He can't," answered Tony, soberly. "Let me hold yours just once will you?" asked Tony. "Please!"

"No, you can't hold mine," said Jerry. "You'd



let go of the string. Then where would my kite be?"

"I won't let go of the string, Jerry, honest," urged Tony.

"I said 'no,'" said Jerry. "Go get your own kite."

Tony could hardly keep from crying. "Don't cry. You may hold mine, Tony," said Sue, and put the string in Tony's hand.

Tony started to run with the string of Sue's kite in his hand, but he had not gone far before

Where does the wind come from?
What do we say for the wind?

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"I said 'no,'" said Jerry. "Go get your own kite."

Tony could hardly keep from crying. "Don't cry. You may hold mine, Tony," said Sue, and put the string in Tony's hand.

Tony started to run with the string of Sue's kite in his hand, but he had not gone far before

he heard a cry behind him. It was Jerry, "My kite, Oh, look—my kite! It's flying away."

Sure enough. Jerry had let go of the string, and away through the air flew the kite. Faster and faster it went over the field—over the telephone wires, over the road, until it landed at last in the very tip-top of a high maple tree.

"It's lost. I can't get it." Then Jerry did cry, running to the tree.

Tony looked at the tree and then at Jerry. "I'll get it for you," he said, and handed Sue's kite string back to her. "Thank you, Sue."

With arms and knees hugging the tree tight, Tony went up the tree. Would he get the kite? Jerry stopped crying to watch. Slowly but surely, nearer the top, Tony climbed.

"He's got it!" shouted Sue.

"I've got it," called Tony. And down the tree he came with Jerry's kite.

Tony handed the kite to Jerry.

"Thank you, Tony," said Jerry, ashamed because he had not let Tony hold his kite.

Then a thought came to Jerry.

"Here, Tony, you can have this kite."

"Have it?" gasped Tony.

"Yes," answered Jerry.

"But—but—you," began Tony.

"I'll have daddy make another," said Jerry.

"Thank you, Jerry. Thank you," and Tony took his prize home.

That night when Sue told her daddy about Jerry giving Tony his kite, daddy said: "That's right, my Jerry. Daddy is proud of you. And I'll

make you a bigger kite than you ever had before. I'll make you a man-kite."

Memory verse: "The heavenly Father loves us." He wants us to "be kind," to "love one another."

Play the story: Dramatize the story. Divide into small groups to do it.

Choose "fields" for the groups.

Jerry, Tony, Sue, the father. Have other children besides the three of the story in each group flying "kites," if there are many children in your circle.

IV. Recess and lunch:

At the table teacher repeats "God is near to little children."

In the attitude of prayer children sing their grace, "Thanks to our Father."

V. Games:

Circle game: Pianist playing "Show Us, Show Us What to Do." Children surround one who acts out something. The children guess what it is and imitate him.

Sense game: In the same circle formation; blind-fold a child and place in the center. Let him feel things belonging to a kite and guess what they are. Also different kinds of toys. Let the circle children show their approval when he guesses rightly by clapping hands and dancing around him. Change frequently.

About the kite	{	String.
		Sticks.
		Paper.
		The tail.

Toys	{	Engine.
		Ball.
		Doll.
		Blocks.

Outdoors: Play "Cat and Mice" first, then "Farmer in the Dell."

VI. Purposeful activity:

Bring the children back to their chairs in the circle. Retell the story. Send them to tables to make kites for boys and girls who have none.

You will need to make the cross pieces before going to the session. Let them paste on the paper and make the tails.

Directions for making the kite: Taking a large square of paper, fold it edge to edge and corner to corner, making four creases: one straight across, one up and down through the center, two from corner to corner. Open it up and lay on the table with one corner toward you. Take the right-hand edge, as the sheet lies now, and fold so that it meets the center crease. Crease and leave it folded. Take the left-hand edge, as it lies and fold so that it meets the center crease. Crease and leave it folded. Punch two holes in the center near the top. Attach a string. The kite is made.

VII. Benediction and dismissal:

Quiet music brings children to the piano. Sing a couple of songs which they suggest. They sing "The Wild Wind."

Prayer: "Dear heavenly Father, we have made

these kites for other boys and girls. We thank you for the wind that carries them high."

Prayer response: Sing, "Thanks to our Father we will bring."

Hold the quietness a moment, then change to march.. Pupils march out two by two, helper at the head.

LESSON XV

THE SHARING CHILD (REVIEW)

Objective:

To give the kindergarten child the conception of a near-by heavenly Father who shares with us.

To lead the child to develop habits of sharing.

I. Practice in response to rhythm:

Let the children choose the kind of melody they want the pianist to play: a lullaby—go-to-sleep song; a skipping melody; a marching song. Let them respond to the type they choose.

II. Morning circle period:

Greetings: Sing "Good Morning" to each other and to anyone or anything which the children may suggest. Give them freedom to take the lead.

Pupil expression in preparation for review: In conversation lead the children to talk of the gifts the heavenly Father has given. The sunshine, the rain, the flowers, the bees, the trees.

Sing with them, "Little bird and flower and bee," etc.

Memory verse: "The heavenly Father loves me."

Sing to them, "There are blessings of God all around us," etc.

Sing together, "Away in a manger," etc.

In the attitude of prayer have them sing,

"Thanks to the Father we will bring,
For he gives us everything."

Play in preparation for review: Let the children suggest what they would play.

Play "Doctor."

Play "House."

Play "The family."

Play with the toys.

III. Morning story period:

Picture study and story: Have the key pictures in the room of the stories of the week. "Mary, find the picture in the room about which you would like me to tell the story."

Pictures:

"A Day in the Woods."

"Older Sister Taking Care of Baby."

"The Arrival of the Shepherds."

"The Kites in the Wind."

Retell the stories as the boys and girls bring the pictures. If they ask for older stories, tell them as well.

Play: Let them choose which one of the stories they would like to play. Plan the dramatization with them and play the story through. Play only one.

IV. Recess and lunch:

Let them have their lunch outdoors to-day. Have them help you with the tables. Say, softly, "God is near to little children," and then have the children sing their grace. Watch for responses to the courtesies of the table. If you notice omissions, retell one of the politeness stories of the first week before they leave the table.

V. Games:

Follow the suggestions of the children in the games played. If they should hesitate about suggesting, play three types:

1. Imitative games from the week's lessons.
2. Sense games; both smell and feeling.
3. Games for muscular activity.

VI. Purposeful activity:

Music will call the boys and girls back to the circle. Talk with them about what we could make to share with someone else. Let them choose which they would rather make—picture books or kites.

Either the above, or take small groups to the homes of elderly people who do not get out, and have them sing some of their little songs for them.

VII. Benediction and dismissal:

If they are making things for others, quiet music calls them to the piano. Let them choose songs they want to sing. Close with "I'm Glad My Heavenly Father's Near," and sing their prayer song, "Thanks to My Father."

The pianist plays a march and the boys and girls march out, a helper in the lead.

FOURTH WEEK—THE HELPING CHILD

LESSON XVI

THE NEAR-BY HEAVENLY FATHER WHO HELPS

Objectives:

To give the kindergartner the conception of a near-by heavenly Father who helps us.

To lead the child to develop habits of helping.

I. Practice in response to rhythm:

Practice with the children in keeping time to the music in various measures—fast, slow—faster, slower. Let the group of children themselves decide what movement they will use to keep time to the melody. Suggest a new movement, a physical exercise with the arms moving to the beat of one, two—(1) from the shoulder high above the head, (2) then from the shoulder stretched out in front at right angles to the body. Or use interpretive response to rhythm. Use three different types of melodies—skipping, lullaby, marching. If you prefer, use this period for the second type of response rather than the first.

II. Morning circle period:

Greetings: Let the boys and girls sing their greetings as usual. They will not grow tired of the repetition. It makes them feel at home to be

thoroughly acquainted with many parts of the program. Let them voice their suggestions as to whom greetings shall be given.

Pupil expression in preparation for story: In conversation have the boys and girls tell you about their pets—the animals they know. If it is at all possible, have some pets in the room: A rabbit, with lettuce leaves to feed him. A kitten, with a saucer of milk for him to drink.

Watch and tell what they do.

Have the children tell you about each pet as they speak of them

1. What they do.
2. What they say.
3. What they like to eat.

Then test them by description:

“The pet I am thinking about is covered with soft white fur. He has four pretty little feet with which he stamps hard sometimes. He has just a little bunch of fur for a tail, the kindest, prettiest, pink eyes and long, silky ears. He hops when he walks and loves to eat lettuce.”

Let them guess as the description of the pet goes on.

Sing, “The Bunny.”

(No. 5, *Songs for the Little Child.*)

Calling one of the children to you, let him tell you the pet he is thinking about. Help him tell the children about his pet if he can't do it alone. Then let them guess and proceed as before.

Play in preparation for story period: Imitate the different pets they have suggested in the conversational expressional period:

Hop like bunnies.

Fly like the birds.

Gallop like the horses.

Do the whole to music. Be sure the type of melody is selected which is usable for the action expected.

III. Story circle period:

Picture study: Have pictures of rabbit, chickens; kittens drinking milk; mother giving baby a drink. Letting the circle choose a child, send that one to get the picture he likes best. When it is selected (through conversation keep the children's interest in the choosing until the child has decided) have it brought to the teacher. The children will tell you the story of what they see in action. Lead them to the expression of these thoughts.

1. What pets eat.
2. Where they get it from.
3. Babies and kitties like milk.
4. Who gives the milk.

If the atmosphere is good, offer prayer of thanks for what pets have to eat and for milk.

Story: Tell the story "The Gift of Milk."

THE GIFT OF MILK

Once upon a time a little girl named Wilberta was very sick. "She needs milk," said the doctor. "Give her new milk."

Wilberta's brother Robert heard the doctor say "She needs milk," and he thought to himself. "Oh, if I could only find milk for Bertie!"

He sat down on the doorstep thinking, "Bertie'd get better if she had milk."

He heard his little sister's sick cry.

"I'm going to find Bertie some milk," he said to himself, and, jumping up from the doorstep, he hurried down the walk to the gate; out the gate to the road, and down the road.

Robert had not walked far when a bunny rabbit hopped across the path in front of him.

"Stop, please stop," called Robert.

The bunny rabbit stopped.

"Can you tell me where to find some milk?" asked Robert.

"I am sorry but I do not know," said bunny, and hopped away.

Just then a dog trotted past.

"Stop, doggie, please stop," begged the little boy.

The doggie stopped and came close to Robert.

"Can you tell me where to find some milk?" he asked.

"I am sorry, little boy, but I am a stranger here and do not know." And the dog trotted on.

Robert had only gone a little ways farther when he heard a flapping of wings and a frightened "Cut-cut-cut-cut." He looked up to see a red hen flying over the road.

"Stop, please stop; I won't hurt you," called Robert.

And the red hen flew down to the ground.

"Can you tell me where to find some milk?" asked Robert.

"I'm sorry, but I do not know," said the red hen and flew back across the road.

"I must have milk for my sick sister," said Robert to himself. He was getting tired, but he went on down the road.

By and by he saw a big, lazy-looking kitten asleep in the sun.

"Wake up, please wake up," called Robert.

The lazy kitty opened his eyes.

"Can you tell me where to get some milk?" asked Robert.

"Indeed and I can," answered the kitty. "Come with me," and she led Robert out to the barn and right up to a big, kind-looking man.

"Hello, Puss," said the big man. "Who you got here?" Puss just said "Meow, meow," and rubbed against the man's feet, but Robert answered: "Please, sir, my sister is sick. She needs new milk. Can you tell me where I can find some?"

"Right here, little boy," said the big man. "Wait."

He went to the house and got a big pail. Then he called "Co-Boss, Co-Boss." And down the lane came a cow answering, "Moo-moo—I've milk for you."

The man gave Robert the pail of milk and took him home. "Thank you for the milk," he said, as he started for the house. "You will help make my sister well."

"Thank the heavenly Father," said the man, "for it is he who gives us the milk. It is he who helps make your sister well."

Memory verses: "The heavenly Father loves us."
"Love one another."

Prayer: "Let us say 'Thank you' to the heavenly Father for his gift of milk that helps make children well: Dear heavenly Father, we thank you for the milk which helps make children well"; or,

Sing,

"Thanks to our Father we will bring,
For he gives us everything."

Play the story: Divide the entire circle into groups of eight. Choose Wilberta, doctor, Robert, rabbit, dog, hen, kitten, farmer.

Let the boys and girls of each group play out the story. Let them decide where the house will be, the road, the barn. Then with as little direction as possible let them act the story just told. If they want to meet other pets, let them have them.

IV. Recess and lunch:

Have milk for lunch. It will take on new significance after the story just previously told. Holding a glass of milk, repeat the prayer used after the story and have the children around the table sing the prayer response, "Thanks to our Father we will bring."

V. Games:

Sense-developing game: Place children in a circle. One blindfolded child is in the center. Tasting sense will be used. See how many foods of pets he can tell. As he guesses let children clap hands and dance around him, should he guess correctly. As the children dance sing appropriate verses for the pet.

For example:

1. Blindfolded child tastes milk.
2. Guesses correctly. What pet? Cat.
3. Children clap and dance.
4. Sing, "Pretty pussy."

(No. 4, *Songs for Little Child.*)

Foods to be used:

Bread—birds.

Nuts—squirrels.

Graham cracker—baby.

Out-of-door games: Play "Cat and Mice," "Farmer in the Dell," "Drop the Handkerchief."

VI. Purposeful activity:

The children come back to the chairs and the picture of mother giving little girl a glass of milk is shown to bring back the story. Then, if possible, take the group to a farm where they may see the cows which give the milk to keep babies well. Let the children feed them grass.

Repeat for them,

"All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all."

If you can't take them to a field or a farm, make this period one of recreational activity. Let them make posters showing how God helps all creatures:

Cutting out kittens—put saucers of milk by them.

Cutting out squirrels—put nuts by them.

Cutting out birds—put bread crumbs by them.

Cutting out bees—put flowers by them.

VII. Benediction and dismissal:

Quiet music will draw children back to the piano. Sing Luther's "Cradle Hymn" to them. Let them sing "I'm Glad My Heavenly Father's Near." Repeat "God is near to little children."

Sing their prayer song—"Thanks to our Father," etc.

Quiet music played a moment after the prayer, then change to a march and pass out two by two, a helper leading.

LESSON XVII

JESUS HELPS A LITTLE SICK GIRL

Objectives:

To give the kindergartner the conception of a near-by heavenly Father who helps us.

To acquaint the child with Jesus the Helper.

I. Practice in response to rhythm:

As in foregoing lessons give the children practice in keeping time to music of different measures; or,

Use the period for interpretive response. Try them in interpreting marching melody. Let them march. Use skipping melodies. If interpreted correctly, let them skip. Use lullabies and pretend sleeping.

Introduce them to another type of music. Use a gliding melody and see if the children can tell you what it makes them want to do. Then let them glide to the music.

II. Morning circle period:

Greeting: Send some of the children to the window to see what there is to which they can sing "Good Morning." Sing greetings to whatever they suggest.

"Who is there in the room to whom we shall give greetings?" Use the entire song, with the shaking hands and bowing that goes with the last verses when singing greetings to persons in the room.



Pupil expression in preparation for story: In conversation lead the children to talk about folks whom they have known who were ill. In directing the conversation get back thoughts of—

1. Sick folks need helpers.
2. The doctor, the nurse.
3. How does the doctor help? The nurse?
4. How can we help sick people?

Take them flowers.

Take them good things to eat.

Be quiet.

Make picture books for them.

Send them playthings.

Play in preparation for story: Play "Doctor." The boys and girls will lead the way in this. They have played it in one of the other stories. Use the same properties which you used in that other lesson. Only in the play now, have the children taking flowers to the sick one—real flowers. Taking good things to eat (imaginary), etc.

III. Story circle period:

Picture study: "We are going to have a picture hunt this morning." Have hidden in the room four pictures. One is the picture of a hospital; one, the picture of a doctor with his case; one, the picture of a little child with flowers; another, a picture of a child with a box.

Describe the picture of the hospital. "It is a picture of several little white beds in a room. On one of the beds lies a little boy. He is sick, but he seems to be happy because of a picture book he has." All hunt for the picture. When the correct one is found have the child who discovered it

hold it, and the children stand around him. Talk about this picture. Let the boys and girls suggest what is the trouble with the sick boy, who brought him the picture book, etc.

Describe the second picture. Proceed as before.

When discussing the third picture find out where the group think the little child is taking the flowers. "To help a sick boy get well."

Likewise in the fourth picture, "Where is the child taking the box? What do you think is in it? Why is he taking it to the sick child? Help him be happy and get better."

Then he will feel like singing,

"The world's a very happy place,
Where every child should dance and sing,
And always show a smiling face,
And never sulk for anything."

(No. 74, *Songs for the Little Child.*)

Story: Quiet music will bring them from the picture study back to the chairs which have been placed close to the teacher's. Show the picture of "Arrival of the Shepherds." Sing Luther's "Cradle Hymn" to them.

"Babies grow up. The baby Jesus grew up. One of the things he liked best to do when he grew up was to help sick folks."

Memory verse: "Love one another."

Sing to the circle:

"The dear little Jesus once lay on the hay:
He slept and he smiled and he grew day by day
Until he could run and could play and could be
A help to his mother, like you and like me."

(No. 91, *Songs for the Little Child.*)

Tell the story, "Jesus Helps a Little Sick Girl."

JESUS HELPS A LITTLE SICK GIRL

Once upon a time, many years ago, there was a mother who had a very sick little daughter. They had the doctor, but the little girl did not get better.

One evening just before sunset a neighbor came in. "How is your little girl?" she asked.

The mother just shook her head. "She isn't any better."

"There is someone can help her," said the neighbor.

"Who?" said the mother, quickly. "Oh, tell me who!"

"You have heard of Jesus?" asked the neighbor.

"Yes," said the mother, sadly, "but—"

"He could help your little girl. He could make her better," said the neighbor.

"Yes," said the mother again, sadly. "I know he could. But he's far away. He is not here."

"Oh, no, no!" said the neighbor, eagerly. "No. He is not far away. He's near. He is in the village."

The mother sprang from her chair. "Tell me where Jesus is. He always helps sick folks. Do tell me where he is."

"He's at the home of a friend, just down the street," answered the neighbor.

"We will go. We will go to him. He will help us."

The mother of the little girl couldn't move quickly enough. Carefully she picked up her little sick daughter, wrapped her in a long coat and carried her down the street to the house where Jesus was.

So many sick people were there for Jesus to help.

The mother carried her little girl right up close, and Jesus saw them.

"Help her, please help her," said the mother as Jesus looked at the tiny white face and the closed eyes.

"Oh, yes, I'll help her, dear little girl," answered Jesus, and smiled—such a kind smile.

And he did help her. It wasn't long before the little girl was laughing and running around—well.

Jesus was happy because he had helped. The mother was happy because her little daughter was well. The little girl was happy because she could play.

Memory verse: "Love one another."

Show the picture of Hofmann's "Healing the Sick."

Prayer: "Dear heavenly Father, we thank you for the Lord Jesus, who grew up to be a man and helped sick folks."

Repeat "When I was sick and lay abed." (*Child's Garden of Verse*, Robert Louis Stevenson.)

Play: Do not play this story. Use the added time for "Purposeful Activity."

IV. Recess and Lunch:

Sing the grace at lunch time, "Thanks to our father."

V. Games:

Indoor circle games: Play "Doctor." With the children divided into small groups let them revel in free play. Plan a "hospital" with several "beds" (chairs). Let there be several "patients" and a couple of "doctors." Use "nurses." (Make paper caps for them.)

Visiting day brings "visitors" to the "hospital." Each "visitor" carries something for the sick one, visits for awhile and takes his or her leave.

Sense-developing game: Still in a circle, blindfold one child. Have things they use in a hospital for him to feel and guess.

- | | |
|--------------------|-----------|
| 1. Spoon. | 4. Book. |
| 2. Bottle. | 5. Comb. |
| 3. Drinking glass. | 6. Brush. |

Every time a child guesses correctly from touch, let others show their approval by dancing around him, change children in the center very frequently.

Out-of-doors Games: "Drop the Handkerchief" and "Farmer in the Dell."

VI. Purposeful activity:

From the game outdoors the children come inside and to their chairs. Show the picture of Hofmann's "Healing the Sick." Have the circle tell you what we can do to help make sick children happy. Whatever they may suggest that is possible of doing, do that. A few planned activities:

1. Making picture books for them.
2. Wrapping and sending surprise packages.

(Have animal crackers and small boxes present for this activity.)

After the benediction and dismissal, plan to have each helper take a group of children and deliver the surprises wherever the sick children happen to be (let them sense the delight of the recipient); or,

Take the whole group somewhere to pick flowers. Make up bouquets together. Tie them with white ribbons and let the children go with you to deliver them to sick boys and girls or older people.

VII. Benediction and dismissal:

If children do not go out to the woods, quiet music will bring them from their activity to the piano. Sing Luther's "Cradle Hymn." Then "The child Jesus."

Let them sing "I'm Glad My Heavenly Father's Near," and "Thanks to Our Father We Will Bring."

Prayer: "Thank you, dear heavenly Father, for Jesus who helped sick people. We want to help them too."

March out two by two, a helper leading.

LESSON XVIII

HELPING MOTHER AT HOME

Objectives:

To give the kindergarten child the conception of a near-by heavenly Father who helps.

To lead him to develop habits of helpfulness.

I. Practice in response to rhythm:

Continue letting the children practice keeping time to rhythmic melodies. They will add new ways to respond frequently. If you desire new means for them, try: (1) Brushing the palms of the hands past each other, not letting the fingers touch. (2) Bending the fingers in a half-closed hand, bring the two hands together, keeping time, letting the tops of the fingers touch each other.

Using two different kinds of melody, the glide and the march, see if the children, listening, can distinguish between the two. Let them glide to the music when they have guessed it. Then let them march to the melody when they guess that.

II. Morning circle period:

Greetings: Sing the "Good Morning" song as usual. Use the entire song. If mothers are in the room, greet them. As before, allow children both freedom of suggestion and freedom of action.

Pupil expression in preparation for story: In conversation lead the children to talk about ways in

which they help at home. Give all of them time to tell their experiences in helping at home. Suggest pleasurable results after they tell how they have helped.

"That did make mother happy, didn't it, Edith? Daddy was proud of his boy, then, wasn't he, George? I think grandmother kissed you for that, Margie," etc.

Play in preparation for story: In a circle have the children show how they help.

Sing,

"Show us, show us what to do
While we're looking right at you," etc.

One child shows how he helps. Then all guess and imitate. If they fail to respond, make some suggestions as—

1. Mow the lawn.
2. Feed the chickens.
3. Sweep the front porch.
4. Pull vegetables for dinner.
5. Wipe the dishes.

While imitating the actions have music which will suit the actions indicated.

III. Story circle period:

Picture study: The children come back to the chairs which have been brought close to the teacher's chair during the time they are playing.

Have pictures of a bird, a bee, and a squirrel in different parts of the room. Describe each picture and have the children hunt them separately. Follow this procedure somewhat:

1. The picture described by you—recognized by child and brought.
2. Children tell what they see.
3. Children tell how the heavenly Father helps the bee, the bird, the squirrel.
4. Children tell how the bee, the bird, and the squirrel help their families.
5. Children tell how we can help them.

“Little bird and flower and bee
Tell me that God loves me.”

Memory verses: “The heavenly Father loves us.”
“Love one another.”

Story: Tell the story, “Marjorie Wipes the Dishes”; or retell “Baby Moses” (Lesson I).

MARJORIE WIPES THE DISHES

Breakfast was just over one morning when mother called, “Marjorie, please wipe the dishes for me, will you? I’ve so much to do this morning.”

Marjorie went after her apron very, very slowly. “I wish I could play all the time like the birds and the bees,” she said with a little pout. “They don’t have to work.”

Mother looked at Marjorie just a minute and then she said, “You may go and play, Marjorie. Mother will do the dishes all alone.”

“May I go outdoors and play?” asked Marjorie.

“Yes,” said her mother.

“And not wipe the dishes?” she asked again.

“No. You do not need to wipe the dishes. I’ll do them alone,” said her mother.

So Marjorie tossed off her apron and ran out

doors. She ran around for a few moments until she saw a robin. What a playmate he would be!

"Come, Robin Redbreast, come play with me," called Marjorie.

"Play!" said the robin. "I'm as busy as can be getting my children their breakfast, you see."



Then robin drew a big fat worm from the ground and flew away to his nest.

Turning around Marjorie saw a bee. "He'll play with me," she thought, so she called, "Come, pretty bee, come play with me."

"Play!" said he, "I'm busy as can be, making honey for children, you see."

Then the bee buzzed into the heart of a little flower and flew away to his home,

1. The picture described by you—recognized by child and brought.
2. Children tell what they see.
3. Children tell how the heavenly Father helps the bee, the bird, the squirrel.
4. Children tell how the bee, the bird, and the squirrel help their families.
5. Children tell how we can help them.

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"Play!" said he, "I'm busy as can be, making honey for children, you see."

Then the bee buzzed into the heart of a little flower and flew away to his home.

"No one will play with me," began Marjorie half crying when she caught sight of a squirrel.

"Come, bushy-tailed squirrel, come play with me," called the little girl.

"Play!" said the squirrel, "I'm busy as can be, storing my nuts for the winter, you see."

Marjorie sat down to think. "The robin and the bee and the squirrel are all busy. I am the only one who isn't working. But I will work."

She jumped up and ran back to the house.

"Mother, oh! mother, give me my apron, please."

And while she wiped the breakfast dishes she said, "The robin is busy helping get food. The bee is busy helping make honey. The squirrel is busy helping get ready for winter. Marjorie is busy helping mother."

"And my little girl is the very best helper of them all," added mother.

After the story, show the picture of a little girl helping her mother or a little boy helping his father.

Sing while looking at the pictures "Mother Dear, We Love You." (*Childland in Sunday School.*)

And "Father dear, we love you," etc. (*Childland in Sunday School.*)

Memory verse: "Love one another." (*Childland in Sunday School.*)

Prayer: "Dear heavenly Father, we thank you for mothers and fathers. They help us. We will help them."

Play of the story: Dramatize the story. Divide the circle into small family groups. Choose "mother," "Marjorie," "birds," "bees," "squirrels." The story plays beautifully.

IV. Recess and lunch:

Let the children *help* set the tables—little round ones. Have “families” at the tables. After lunch is over have the children all be “Marjories” and wipe the dishes. (Actually do it.)

V. Games:

Indoor ball game: Put the wastebasket in the center of the room. Give each child a colored rubber ball. The children are told to wait for the signal: “One, two, three—throw!” All throw at once, but stand still to see where the ball goes. Then one child goes to the basket to see if any balls have gone into it. The whole circle count them as the one child takes them out. Give a signal to have the other balls picked up and start over again.

Out-of-doors games: “Here We Go Round the Mulberry Bush”; “Farmer in the Dell.”

VI. Purposeful activity:

Children come back to their chairs close by the teacher to see the pictures of a little boy helping or a little girl helping. Let them suggest something they could make or do to help another. Follow their suggestions if possible. If not, suggest making (1) Blotters, small ones for mother. (2) Calendars, to help daddy remember dates; or,

Take the children some place where they can help such as (1) Giving nuts to the squirrels. (2) Giving bread to the birds. (3) Going to care for a baby (helper with them).

VII. Benediction and dismissal:

Quiet music will bring the children around the

piano. There sing "Mother Dear," and "Father Dear"; "I'm Glad My Heavenly Father's Near."

In prayer attitude: "Dear heavenly Father, we are glad you are near. We are happy to have father and mother near too. We will help them."

Have the children march out two by two, led by one of the helpers.

LESSON XIX

A LITTLE BOY HELPS JESUS

Objectives:

To give the kindergarten child the conception of a near-by heavenly Father who helps.

To lead the child to develop habits of helpfulness.

I. Practice in response to rhythm:

Using either the piano or the Victrola, test the group to see if they can interpret by action what the music says. If you do not have a capable pianist, use the Victrola. The best records are made by capable artists, and you'll be sure then to have expression. Use not more than the three or four types of melody already familiar. Lullaby, skipping, marching, gliding. Let the group act out the melodies.

II. Morning circle period:

Greetings: Sing the "Good Morning" song to each other, to suggested folk who are in the room, to what the boys and girls saw on their way to the church. Let all suggestions come from them. Use all if possible. Ignore no suggestion which is made if it can be used.

Pupil expression in preparation for story: Talk about birthdays. Lead the children to tell about birthday surprises, parties they have had or parties which they have attended. Let them tell how

old they are and when their birthday comes. Lead them to think of who worked for the party and whether they helped or not; what boys and girls can do to help at birthday times. Every year added to our age makes us larger and stronger so we can help.

Sing to them: (No. 91, *Songs for the Little Child.*)

Play in preparation for the story: Play a birthday party. Choose birthday children. Let them have toy dishes, a table, surprise packages, and have them play freely. Divide the large group into smaller groups if necessary.

At the close of the play period sing to all,

“Happy Birthday to-day,
Happy Birthday to-day,
Happy Birthday, dear children,
Happy Birthday to-day.”

III. Story circle period:

Picture study: When the children have taken their seats show the picture of a birthday cake—or a birthday party. Lead them to tell:

1. How old the birthday child is.
2. What kind of a cake.
3. Who made it?
4. What presents did he get?
5. Who gave them?
6. What did he say for them?

Show the picture of flowers or rain or birds—the presents of the heavenly Father. What do we say for them?

Show the picture of “Arrival of the Shepherds.” What do we say for this gift? Sing their “Thanks

to our Father." Sing to them Luther's "Cradle Hymn."

Then have them sing again the song they are learning—"The Child Jesus" (No. 91, *Songs for the Little Child*).

Story: Tell the story of "A Little Boy Helps Jesus."

A LITTLE BOY HELPS JESUS

One day in the country where Jesus lived there was a little boy whose mother had promised him a happy picnic day. Maybe it was his birthday! Anyway he had a lovely lunch tucked under his arm, and he was going to play in the picnic grounds.

He had not gone far down the street before he saw a big crowd of people.

"I wonder who they are," he thought.

And he went up to see. He wiggled through the crowd to the center. "Oh!" said the little boy, "Oh!"

He was looking into the kindest face. It was the face of Jesus. And the little boy heard a woman say, "Jesus, will you help my little girl."

"Yes, I will," replied Jesus.

He heard a big man say, "Jesus, Master, will you help my boy get better?"

"He shall be better; I will help," Jesus replied.

"My! he helps everybody," thought the little boy to himself. "He's a big, nice man."

For a long time the little boy stood watching Jesus help people. It was getting late. The sun was setting, when the boy saw a man come to Jesus and heard him say, "Shall we send these people home to get their supper now?"

And Jesus said: "Why send them home? They are tired. We will feed them here."

Then the boy happened to think, "Why I'm hungry. I haven't eaten my lunch."

But while he was taking his lunch out of the basket he heard the man say: "We cannot feed them. We have nothing to eat."

"Is there nothing here?" asked Jesus.

"Nothing," answered the man.

"Here is something to eat," said the little boy. And *he gave his lunch* to Jesus for the people.

Jesus took the lunch and smiled at the little boy. "Thank you, little man," he said. "You are my big helper."

Memory verse: "Love one another."

Prayer: "Dear heavenly Father, we are glad Jesus helped people. We will help too."

Play of the story: In pantomime have the children showing something we can do to help others.

1. To help father.
2. To help mother.
3. To help brother, etc.
4. To help sister or playmates.

IV. Recess and lunch:

Find out previous to the class period which children of your circle have a birthday this week, or the ones having birthdays nearest to this day.

Choose some of the children as your helpers. You have a secret for them and the others who have gone out to play. Plan with the children chosen as helpers a real birthday surprise. Set the lunch tables—real ones. If necessary, because of time, have them already set.

Bring in a birthday cake, one large one or two small ones, according to your group. Let the chosen helpers put small wrapped-up packages on the birthday plates. (The packages may be boxes of animal crackers, small ones.) Then the helpers will call the birthday children in. Their surprise, their pleasure, expressed. Lead them to say "Thank you" to the helpers. Then see that boxes of animal crackers are given to the helpers also.

When the surprise is over, lead the children to sing, "Thanks to our father." Give them milk to drink.

If it is wiser in your place, have mothers help with the birthday party, a surprise for the children, or, have children help with the lunch time birthday party, a surprise to invited mothers.

V. Games:

Inside circle games: Use the ball game described in preceding lesson. The boys and girls enjoy this, and there will be no confusion if you will signal and have them obey the signals.

Sense-developing game: Arrange in circle formation, as previously described. Have children identify by "feel" things that are used at a birthday party. Show approval by clapping and dancing around the successful guesser. When any child fails to guess, take off the blindfold and let him or her see and feel the object. Use

1. Spoon.
2. Drinking glass.
3. Orange (smell or feel).
4. Candle.

Outdoor-games: "Drop the Handkerchief" and "Here We Go Round the Mulberry Bush."

VI. Purposeful activity:

Bring the boys and girls from their games back to the circle. Retell "A Little Boy Helps Jesus." Talk over together some ways in which we can help mother and some ways in which we can help father. Take their suggestions to base your activity on if possible. If not, let them make (1) book ends or (2) boxes for tools.

VII. Benediction and dismissal:

Quiet music will bring the boys and girls back to the piano. Have them sing several songs: "I'm Glad My Heavenly Father's Near," "Mother Dear, We Love You." Sing to them Luther's "Cradle Hymn."

Have them sing, "The Child Jesus."

Prayer: "Dear heavenly Father, we thank you for mothers and fathers. We want to help them."

The melody of previous song played very softly through the prayer. Continue it a moment longer. Then change to a march. March out two by two.

LESSON XX

THE HELPING CHILD (REVIEW)

Objectives:

To give the kindergartner a conception of the near-by heavenly Father who helps; of Jesus, the friend who helps.

To lead the child to develop habits of helpfulness.

I. Practice in response to rhythm:

Let the children tell you what kind of music they would like to listen to. Play either the skipping, marching, gliding, or lullaby melodies, as they may choose. Help them to keep time to the music. Use some exercises for practice in keeping time, as well.

II. Morning circle period:

Greeting: Using the same greeting song, have the children lead the way in saying "Good morning" to the other folks present, to their own number, and to the things they see from the window.

Pupil expression and play in preparation for review: If it is a rainy morning, sing "Raindrops." After singing and through conversation get them to tell you (1) Who sends the rain, and (2) What the rain does.

Memory verse: "Every good gift comes from the Father."

Play "Raindrops and Flowers," described in a previous lesson.

If it is a sunshiny morning, sing "Let the Merry Sunshine In," and talk about (1) Who sends the sunshine, and (2) What the sunshine does.

Play "Sunshine and Flowers" in the same way you play "Raindrops and Flowers."

Give them opportunity to sing whatever songs they may desire, and, if possible, play out after the singing the songs they choose.

III. Story circle period:

Picture study and story: Have the little chairs placed close to your own. In the room have the key picture to each of the last four stories and some nature objects—branches of trees, flowers, etc. Let certain ones chosen by the children themselves bring the picture or object about which they want a story. Then retell that story. At the close of the story use the verses or the songs which were used during the lessons. Then the procedure is:

1. Child chosen by group.
2. Brings picture about which he wants the story.
3. Retell the story.
4. Sing the song used with it; or,
5. Offer the prayer to which it leads.
6. Review the memory verse it suggests.

For example:

Let Mary choose the picture.

Mary brings back "Healing the Sick."

Retell "Jesus Helps a Little Sick Girl."

Sing, "The Child Jesus."

(No. 91, *Songs for the Little Child*).

Memory verse: "Love one another."

Play of the theme helping: Either dramatize one of the stories on helping; or, use pantomime play. Have children join hands in a circle. Choose one child for the center. Change the center child frequently. The child chosen acts out one way in which we can help. The other children guess. All imitate the one. While the child is acting have the melody played and the helpers sing,

"Show us, show us what to do
While we're looking right at you."

If children do not readily respond to pantomime acting out helping deeds, suggest to the one chosen in whispers what he might do. If necessary, act with him in the center of the circle. Some suggestions:

1. Take baby for a walk.
2. Wash my own face and hands.
3. Wipe the dishes.
4. Sweep the floor.
5. Dress myself.

Use the melody of "Did You Ever See a Lassie?" and do helping things to the melody. After the play take the boys and girls back to the circle. Talk a few moments about whom we can help. Sing "Mother dear, we love you," and "Father dear, we love you."

Prayer: "Dear heavenly Father, we thank you for mother and father. They help us. We want to help them."

IV. Recess and lunch:

Choose some of the children to help with the lunch. While around the table and before they

start to eat sing, "The child Jesus," and then in prayer attitude, "Thanks to our Father."

V. Games:

Indoor circle games: Choose the kind of helper you want to play about and then play a game of that helper. For example:

1. Doctor.
2. Nurse.
3. Grocery Man—Store.
4. Mother—House.

Ball game: Using the colored rubber balls, place wastebasket in center of the room and have them throw at signal: "One, two, three—throw!" Use directions given in a previous lesson.

Outdoor games: "Drop the Handkerchief," "The Farmer in the Dell."

VI. Purposeful activity:

Taking the children from play back to their chairs, let them tell you what we can make to help other people. Use their suggestions as far as possible:

1. Picture books for sick boys and girls. (Have materials ready.)
2. Making surprise packages for other boys and girls. (Have small boxes and animal crackers ready to pack.)
3. Blotters or calendars for father and mother.
4. Book ends.

Let them choose which they would rather do to help.

VII. Benediction and dismissal:

Bring the boys and girls back to the piano for the singing of songs.

Use their favorites. If they should not suggest use

"The child Jesus."

"Mother Dear, We Love You."

"I'm Glad My Heavenly Father's Near."

Repeat to them "God is near to little children."

Prayer: "Dear heavenly Father, we thank you for mother and father. They help us. We want to help them."

FIFTH WEEK—THE OBEDIENT CHILD

LESSON XXI

THE NEAR-BY HEAVENLY FATHER WHO APPROVES

Objectives:

To give the kindergartner the conception of a near-by heavenly Father who approves.

To lead the child to develop habits of obedience.

I. Practice in response to rhythm:

Using the different kinds of melody the children have been interpreting, have them tell what the music (gliding melody) says. Then glide to the music.

When the music stops have them all stop. If there is a tendency to keep on gliding, draw their attention by saying:

“What do we do when the music stops?” “We stop.”

Try it again, and see if every boy and girl can stop when the music stops. Commend them on stopping so well. (It is really practice in obeying.) Use the other types of melody in the same way.

Try interpreting a new kind—fast galloping horses. Let them suit action to interpretation. And train them in stopping when the music says “stop.”

II. Morning circle period:

Greetings: As the children take their seats, the pianist will start the strains of the greeting song. It is familiar enough now, so that they will start singing and start greeting each other with no word of direction. They will even give suggestion of whom they would like to greet without being asked. Follow their suggestion.

Pupil expression in preparation for story: Lead the children in conversation to talk about small brothers or sisters. Bring out in the conversation:

1. Where we like to take them.
2. What we need to do for them.
3. How we protect them.

Memory verse: "Love one another."

Let those who have been to see parades tell about what they saw. Maybe they had drums and bugles. Imitate the sounds they make. Bring out in the conversation—

1. Big crowds.
2. How we like drums.
3. What the players do.

Play in preparation for story: Play parade! The children can tell you just how to do this. Choose a captain (marshal). Line the children in double column. Give some of them drums. Let some of them have whistles. These whistles are to form the "band" and are to be blown only when directed (obedience). Give the others flags to carry. Put some children on the street to run along by the parade, to wave their flags and shout. To marching time, have them go around the room, stopping when the music stops—etc. (Practice in obedience again.)

III. Story circle period:

Picture study: Show the picture of a little boy taking care of a tiny brother. Let the children tell the story about it, bringing out—

1. Where they are going.
2. How big brother helps little brother.
3. What mother may have said before they started.

4. What a help to mother.

Sing, "The child Jesus."

Show the picture of a little boy in his mother's arms. Let the children give back the story as they see it—

1. What the little boy has been doing all day.
2. What did he do for his mama?
3. What did mama do for him?

Sing,

"Mother dear, you love us,
And we love you too," etc.

Show the picture of a parade and have the children tell what they see in it—

1. "What do folks in a parade have to do?"
(They will name many things.)

2. "Whom do they mind? Can they do just what they want to?"

Story: Tell the story, "Donald's Bedtime Story."

DONALD'S BEDTIME STORY

Donald had been playing hard all day, and when bedtime came he was tired. When he was all undressed he climbed up into mother's lap. "Rock me and tell me a story, mother dear, please?"

So mother told him this story:

Once upon a time there was a little boy who always carried lunch to his father; his father worked in a mill. And one day this little boy's mother called to him saying, "Come, son, take daddy's lunch. It's time now."

And the little boy came to get the lunch. "Please, mother, may I take tiny brother with me?" he asked.

"Yes, son," answered mother. "If you will not let go of his hand once or leave him alone, you may take him."

So the little boy started out with his tiny brother, and mother called as they passed through the gate: "Keep tight hold of tiny brother's hand. Don't leave him alone. He might get hurt."

"I will, mother. I won't, mother," called back the little boy.

They were having such a lovely walk to the mill, when all of a sudden the little boy heard drum beats and bugle calls.

"Let's run. Hear the drums! Hear the bugles." The little boy started to run, but tiny brother couldn't keep up, so the little boy dropped his hand and said, "Stay right here until I get back." Then he ran to see the drums.

"Rub-a-dub dub! Rub-a-dub dub!" went the drums.

"A parade," said the little boy.

Then he stopped. He remembered what his mama had said: "Keep tight hold of tiny brother's hand. He might get hurt."

The little boy turned around and ran back as fast as he could run. "Tiny brother!" he called. "Tiny brother!" But Tiny brother was not where the little boy had left him.

"Tiny brother!" he called again. And then he

saw him. Tiny brother was in the street, and a car was coming.

The little boy jumped out, caught tiny brother's hand, and pulled him to the sidewalk.

"Just in time, little boy," said a voice beside him.

The little boy held tiny brother's hand tighter. "My! I'm glad I remembered and came back," he said.

"I guess he was glad," said Donald when mama had finished. "And his mother and his father. And I guess God was glad too."

"I am sure he was," said Donald's mother.

"Is he always glad when we mind?" asked the sleepy boy.

"Always, dear." said mother.

"Then, I'll mind you, mama. Good night." And with a kiss Donald went to sleep.

Memory verse: "Children, mind your parents."

After the story sing "I'm Glad My Heavenly Father's Near."

Prayer: "Dear heavenly Father, we want you to be happy and glad. We will mind our mamas."

Play of the story: Dramatize the story. Use many of the children for the parade, using the same properties which you used in the other play period. Choose mother, boy, and tiny brother.

Let the boys and girls themselves lead the way. They can and will. Do not force the playing. Let them be soldiers if they wish.

IV. Recess and lunch:

When the group is around the table say, "God is near to little children," and have them sing, in attitude of prayer, "Thanks to our Father."

V. Games:

Play the parade game, using every opportunity of having obedience rendered by the group. Let them parade around the building or the block, but have rules which are obeyed in the parading.

Out-of-door games: Play either "Here We Go Round the Mulberry Bush" or, "Farmer in the Dell."

VI. Purposeful activity:

Make the caps for another parade! The only way in which this can become purposeful in carrying out the aim of this lesson is to watch for chances to have children minding you while working.

It provides an opportunity for real experiences in minding if the helpers watch their chances.

Directions: Taking a rectangular piece of colored paper lay it on the table with long side toward you. Fold the front to the back, crease and open. Turning the paper with short side toward you, fold the front to the back. Crease. Do not open. Raise the right hand corner of this folded sheet and lay its bottom edge along the center crease. Crease and do not open. Raise the left-hand corner. Lay its bottom edge along the center crease. Crease and do not open. Fold back toward you one of the upper parts of the folded sheet. Fold back away from you the other part of the folded sheet. Raise from the table. Place fingers in the long flat opening and spread. The cap is made.

VII. Benediction and dismissal:

Quiet music draws the children to the piano. There let them sing some songs they suggest. Close with "I'm Glad My Heavenly Father's Near."

Prayer: "Dear heavenly Father, we want you to be happy and glad. We will mind our mamas."

LESSON XXII

ANSWERING MOTHER'S CALL

Objectives:

To give the kindergartner the conception of a near-by heavenly Father who approves:

To lead the child to develop habits of obedience.

I. Practice in response to rhythm:

Practice keeping time to the music. "What do we do when the music stops?"

"We stop."

"That was fine. Nearly everyone stopped when the music did. Let us try again. What shall we do? Harold, come show us. Whisper to me first. Fine! Harold will show us what to do." Use melody of "Show Us, Show Us What to Do." "What are we going to do when the music stops?" Commend all those who stop when the music does.

Use interpretation of melodies. For example, "fast galloping horses." Music played to express that. Let the children tell you what it says. Gallop like horses. Teacher takes her seat when the galloping is done.

"What are we to do when Miss Armstrong takes her seat?"

"Take our seats."

"Let us see how many can."

Have another melody—skipping. Let the children show what it tells them to do. Skip!

Teacher takes her seat. Commend those who mind and take their seats too.

Use lullaby melody and have the boys and girls pretend to sleep—at least rest.

II. Morning circle period:

Greetings: Sing the greeting song which you have been using to each other, to older ones in the room, to God's beauties out of doors.

Pupil expression in preparation for story: Taking a bouquet of flowers you have in the room, lead the children to talk about the flowers:

1. Who gives them?
2. What makes them grow?

Repeat for them "Springtime." (No. 28 in *Melodies*, Leyda Publishing Co.)

3. Whom do the little seeds mind? Sun and rain.

Lead the children to talk about the birds and whom they mind. "They mind the heavenly Father, who tells them to build nests."

Memory verse: "Children, mind your parents."

Play in preparation for the story: Suggest that the children be seeds and flowers. Choose wind and rain and sunshine. Play having the flowers mind the wind and the rain and the sunshine. When the raindrops come and patter pat upon the seeds and flowers they start to grow—open, raise their little heads. When the sunshine touches them they grow faster. When the wind blows upon them they wave in the breezes.

Probably the children will suggest other ways in which flowers mind the rain and sunshine and wind. Sing with the rain, "Raindrops." Sing with the

wind, "The Wild Wind." Sing with the sun, "Let the Merry Sunshine In."

III. Story circle period:

Picture study: Have three pictures in the room: (1) Some little chickens with their mother. (2) Little kittens with their mother. (3) A little boy playing in a garden.

Let the children tell what they know about baby chickens. Sing to them, "Little Chickens" (No. 7, *Songs for the Little Child*).

"We are glad that baby chickens have mamas. Let us tell the heavenly Father."

Prayer: "Dear heavenly Father, we are glad little chickens have mamas."

Let the group tell what they can about baby kittens. Sing to them, "Pretty Pussy" (No. 4, *Songs for the Little Child*).

"We are glad that baby kittens have mamas. Let us tell the heavenly Father we are glad."

Prayer: "Dear heavenly Father, we are glad little kittens have mamas."

Lead the children in telling about their gardens or their sand pile. Let them tell about what they do with little carts and pails and shovels.

Story: "The New Red Cart."

THE NEW RED CART¹

Once upon a time there was a little boy named Robbie. Robbie was playing in the garden with his new red cart.

¹ From *Object Lessons of the Cradle Roll*, by Frances W. Danielson. Copyright by The Pilgrim Press. Used by permission.

"Robbie, come here," called his mother; but Robbie went on playing with his new red cart.

"Robbie! Robbie! Come here," called his mother; but still Robbie went on playing with his new red cart.

Once more his mother called, "Robbie, my little boy, come here to mother!" But, if you will believe it, still Robbie went on playing with his new red cart.

Then his mother went out to the garden and took Robbie's hand and said, "Robbie, I want you to go and see the chickens and the mother hen."

So they went to see the chickens and the mother hen. The mother hen was scratching in the earth for worms. When she found some, she called. "Cluck! cluck! cluck!" and all the little yellow chickens ran to her, as fast as they could run, and had their supper.

"How quickly the chickens mind when the mother hen calls!" Robbie's mother said.

"Ye-es," said Robbie, and he looked ashamed.

"Now I want you to go with me to the barn and see Tabby Cat and her kittens."

So they went to the barn to see Tabby Cat and her kittens. They were in a big box. Robbie's mother took the kittens out on the barn floor.

Then Tabby Cat called, "Prrrr-meow!" and the kittens hurried back to the box, as fast as they could on their wobbly legs. "Prrrr-meow!" Tabby Cat said again, and licked their fur.

"How quickly the kittens mind when Tabby Cat calls!" Robbie's mother said.

"Ye-es," said Robbie, and he looked more ashamed.

Then Robbie's mother led him back to the garden and his new red cart, and she went to the house.

"Robbie, come here!" she called.

And, do you know, Robbie left his new red cart and ran as fast as he could go to the house.

"My little boy runs faster than chickens or kittens," his mother said.

She had called Robbie to make him clean, just as Tabby Cat called her kittens. So she washed his face. She had called him, besides, to give him some supper, just as the mother hen did. So she gave him a bowl of bread and milk, and he ate it and did not look ashamed any more.

Pretty soon Robbie's father came, step, step, up the walk. "Robbie!" he called, and Robbie left his bread and milk and ran right to him.

That night Robbie's mother taught him this little verse: "Children, obey your parents." She said "obey" meant to mind, and "parents" meant his father and mother.

Let us say the same little verse. Now I want to speak to the heavenly Father.

"Dear heavenly Father, please make us quick to mind when our fathers or mothers call. Amen."

Memory verse: "Children, mind your parents."

We are glad we have mamas? Let us tell the heavenly Father so.

Prayer: "Dear heavenly Father, we are glad we have mamas. The chickens mind their mamas. The kitties mind theirs. Help us to mind our mamas."

Memory verse: "Children, mind your parents."

Play of the story: Dramatize the story. The children will enjoy playing it, and it dramatizes

beautifully. Divide into small groups if the circle is very large. Choose (1) Robbie's mother, (2) Hen and chickens, (3) Cat and kittens.

Let the children express themselves as they will. What was the mother hen doing? Scratching. Show them how—feeding baby chickens. They will choose the place for the house and the barn. Then start to play.

IV. Recess and lunch:

After they are seated sing the grace,

"Thanks to our Father we will bring,
For he gives us everything."

Watch for chances to emphasize use of "Please" and "Thank you"—opportunities for having children mind during the lunch time.

V. Games:

Play "Parade" as they did last lesson. This is one of the games which give the leader many opportunities for having the boys and girls "mind." Use the properties which you had yesterday. Divide the group, so that there may be more "captains." Watch for chances to have them experience the aim of the lesson—obeying.

Sense-developing games: Taking what Robbie may have had, blindfold a child in the center of the circle and by "feel" have him tell what the object is. Let the children show their approval as they have in the other lessons. If the child does not guess rightly, take off the blindfold and let him see and feel the object. Use (1) Little hoe, (2) Little cart, (3) Robbie's cap, (4) Box of sand.

Change center children frequently.

Out-of-doors games: "The Cat and Mouse" and "Farmer in the Dell."

VI. Purposeful Activity:

Bringing the children in from the games, have them seated in the chairs and play a lullaby for a moment, having them completely relax. Then retell the story, "The New Red Cart."

For purposeful activity have them dramatize the story again choosing other children for the "Robbies." Divide into small groups so that there may be many "Robbies"; or, have small groups build up the story in sand tables, telling parts of it as they build. This will emphasize "minding."

VII. Benediction and dismissal:

Quiet music will bring the children close around the piano. Let them sing some of the songs they like—then sing "Mother dear, we love you." We can show mother we love her by minding: Sing,

"Little bird and flower and bee
Tell me that God loves me."

We can show the heavenly Father we love him by minding. Shall we tell him we will try?

Prayer: "Dear heavenly Father, we love you. We will try to mind our mothers and fathers."

Have the boys and girls march out two by two, a helper leading.

LESSON XXIII

QUICKLY DOING WHAT PARENTS ASK

Objectives:

To give the kindergarten child the conception of a near-by heavenly Father who approves.

To lead the child to develop habits of obedience.

I. Practice in response to rhythm:

Using the different kinds of melody with which the children have been made familiar, let them tell what the music says and then act what it says. Have them "obeying" the music. When it stops, they stop.

Make the last melody the lullaby. Have it played very softly and sing the words to it as the children relax and pretend sleep.

Have the music "wake them up."

II. Morning circle period:

Greetings: Running into the notes of the greeting song which they know, let them welcome each other. Let them name the older persons whom they wish to greet. Send some of them to the window to find out what there is outside to which we can sing our "Good morning." Maybe one child will sing "Good morning" to the visitors all alone. Use this only as it comes spontaneously. Do not force it.

Pupil expression in preparation for the story:

Sing, "Mother dear, we love you," etc. After the song get back from the boys and girls some things mother does for them. Lead them to tell of the things they may do for mother. "Does mother ever ask us to do things for her? What?"

1. Set the table.
 2. Wipe the dishes.
 3. Take care of baby.
 4. Go upstairs after her knitting.
- "Do we do what mother asks right away?"
Sing:

"Dearest father, hear us
Tell you what we'll do," etc.

After the song let the circle tell some things father does for them. Lead them to tell of the things they may do for father. "Does father ever ask us to do things for him? What?"

1. Get the newspaper.
 2. Come in from play at bedtime.
 3. Find his tools.
 4. Wash our hands and faces for dinner.
- "Do we do what father asks right away?"

It makes father and mother happy to have us do things right away. Is anyone else happy about it?

Among the suggestions of those who are made happy, bring in the heavenly Father's happiness. He is glad, too.

Sing "I'm Glad My Heavenly Father's Near."

Play in preparation for the story: Play "The Family." Divide into small groups if necessary and have mothers, fathers and children. Make real opportunities in the play for children to mind their play mothers and fathers. Use the things

they said they helped their parents do, during the expression period, as play items now.

Play setting the table, wiping the dishes, taking care of baby, etc.

III. Story circle period:

Picture study: After the play period bring the children back to the little chairs near the teacher. Have up in the room pictures of flowers, of birds, of children. Let the children choose two who will hunt for the picture you describe.

"There is a picture in the room, which shows something that minds the heavenly Father. When he sends his sun, which says, 'Wake up,' the little white things wake up. When the heavenly Father sends his rain, which says, 'Lift up your little head,' the little white things lift their little heads."

Flowers.

Describe the picture of birds who mind the heavenly Father when they build nests.

Describe the pictures of children who mind their heavenly Father by running errands for father and helping mother. Let them "read" the stories in the picture when they find them.

Memory verse: "Children, mind your parents."

Story: Tell the story, "Just-A-Minute Jimmy."

JUST-A-MINUTE JIMMY

One day a little boy named Arthur and his daddy were walking along the street when Arthur noticed a boy on the opposite sidewalk.

"Who is that little boy across the street, daddy?" he asked.

"That little boy?" questioned daddy. "Oh that is Just-A-Minute Jimmy."

"What?" said little Arthur, astonished.

"Just-A-Minute Jimmy," answered daddy.

"That's a funny name," laughed Arthur. "Who gave him that name?"

"He gave it to himself. I'll tell you how," said daddy.

"One day his mother was baking a cake and when she was ready to frost it she found she did not have enough sugar.

"'Jimmy,' she called, 'please go down to the grocery and get me some sugar. I need it to frost the cake.'

"And Jimmy said 'Just a minute.' But he kept right on playing. He didn't go for the sugar at all. They had to eat cake without frosting.

"And one day Jimmy's grandpa came to visit. It was hard for him to walk, so when the newspaper came, he called to Jimmy, 'Get my glasses for me, will you, Jimmy, please?'

"'Just a minute,' said Jimmy. But he kept right on playing. He didn't get grandfather's glasses at all.

"Last night Jimmy's daddy was going for a ride, and Jimmy wanted to go with him. 'Come on, son,' called his daddy, when everything was ready, 'Just a minute,' called Jimmy. But he kept right on playing.

"'Come on, son,' called his daddy again.

"'Just a minute,' answered Jimmy. But he kept right on playing. First thing he knew the engine was chug-chugging and his daddy was off.

"‘Just a minute,’ called Jimmy; but his daddy went right off without him. He couldn’t wait.

"So they call him ‘Just-A-Minute’ Jimmy."

"I wouldn’t want that name," said Arthur. Just then they passed the little boy.

"Hello, Just-A-Minute Jimmy," called Art.

"That isn’t my name any more," said Jimmy.

"No? What is?" asked Arthur.

"Quick Jimmy," answered the boy. "I do what I’m asked to do right away. I won’t get left again."

"Good for you!" said Arthur. "You be ‘Quick Jim,’ and I’ll be ‘Quick Art.’"

And they were! Their daddies say they are the quickest boys to mind in the whole village.

After the story find out how many want to be "Quick Jim" or "Quick Art." Let us tell our heavenly Father,

"He is near to little children
And will hear us when we pray."

Prayer: "Dear heavenly Father, we are glad you are near. Help us to do quickly what mother or father asks us to do."

Memory verse: "Children, mind your parents."

Play of the story: Divide into small family groups and play doing things for mother and father as soon as they ask it.

IV. Recess and lunch:

When the children are seated for lunch suggest that the heavenly Father asks us to say "Thank you." Have them sing, "Thanks to our Father we will bring."

V. Games:

Play "Store-Groceryman." Let the boys and girls be free to play out their own thoughts, but make use of every opportunity to have the different ones "obey" the orders given.

Divide into family groups:

A mother, father, son, groceryman.

Groceryman calls.

Mother gives order.

Groceryman gets them right away.

Mother asks son to put them on the shelf.

Father pays the bill.

Sense-developing game, "Taste and Smell." Following procedure in other lessons, have groceryman things—a blindfolded child in the center. Let other children in the circle bring them to the blindfolded child as directed—*right away*. They will show their approval when the guesses are right, by clapping hands and dancing around the center child. Change frequently.

1. Peanuts.

4. Oranges.

2. Sugar.

5. Cookies.

3. Bananas.

Out-of-door games: Have children "obeying" (following directions) in "Drop the Handkerchief" and "Farmer in the Dell."

VI. Purposeful activity:

Bring the boys and girls in from play to the chairs and retell "Just-A-Minute Jimmy." Let them talk for a few moments on ways in which they can mind their parents quickly.

Put their toys away—need boxes to put them in. Wash their face and hands—need cloths and soap

boxes. Take care of baby—need picture books to show them. Then let them choose which they will make so they can mind mama or daddy when they are asked to do these things. As far as possible let each do what he suggests.

VII. Benediction and dismissal:

Quiet music will bring the children to the piano. Grouped around have them sing, "Mother Dear, We Love You"; "Father Dear, We Love You"; "God Is Near to Little Children."

Prayer: "Dear heavenly Father, we are glad you are near and mama's near and daddy's near. Help us to mind to-day."

Have them march out two by two, a helper leading.

LESSON XXIV

CHEERFULLY DOING WHAT FATHER ASKS (JOSEPH)

Objectives:

To give the kindergartner the conception of a near-by heavenly Father who approves.

To lead the child to develop habits of obedience.

I. Practice in response to rhythm:

The children will be able to keep time to distinctly accented music when you come to this lesson and will thoroughly enjoy leading the other boys and girls in response. They will add ways of their own to those which have been suggested. Use as many of their ways as possible.

Practice in interpretation as well using lullabies, marches, skipping melodies, and gliding music. See if they can tell what each suggests and as they interpret correctly, let them all do what the melody suggests.

II. Morning circle period:

Greetings: Have the pianist run into the greeting notes of the "Good Morning" song. We are using only the one. The children will know the words of it by this time and can sing it all. Let them greet one another, then suggest whom else shall be greeted—both indoors and out of doors.

Send one to the window to see something to say "Good morning" to. Let the others guess what

he may see while he is at the window. Sing greetings to whatever the one may suggest from observation.

Pupil expression in preparation for story: In conversation get the children to tell you about times when their mamas have been away and they have been left with someone else. Get back—

1. What the mothers told them to do.
2. What they did do while they were away.
3. Glad to see mother when she came back.

If any of them have little pet rabbits, lead them to talk about:

1. Where they live.
2. What they eat.
3. What their mamas do for them.
4. What they think a bunny's mama says when she goes away and leaves them alone.

If it is possible, have a bunny rabbit there in the room. Feed him cabbage or carrots. Sing to the children, "The Bunny" (No. 5, *Songs for the Little Child*).

Play in preparation for the story: Play house. Choose the parents and the families. Have a store and storekeeper. Mother leaves home to go to the store and she asks older brother to take care of little brother—or tells them both not to go away. One little brother wanders away and gets lost. Whatever they may play as a family, keep minding uppermost.

III. Morning story period:

Picture study: Back in the little chairs which have been placed close to the teacher's chair, show the children a picture of a mama going away for a

little while. Let the boys and girls tell the story about it:

1. Where mother's going.
2. Who is left at home.
3. What mother told them to do.
4. What they did do.
5. What mother found when she got home.

Memory verse: "Children, mind your parents."

Show the picture of a father and son. Let them tell what the father is asking the boy to do. Let them tell whether he does it.

Story: Tell the story of "Joseph Runs an Errand for Father."

JOSEPH GOES ON AN ERRAND

A long, long time ago there was a little boy named Joseph who had many brothers. One day Joseph's father called him and said, "Joseph, your brothers went away awhile ago and have not come back."

"Where did they go?" asked the little boy.

"They went to look after the sheep, but they ought to be back now," said the father.

"Maybe they're lost," suggested Joseph.

"No, I don't think they are lost. But I hope they are not hurt," answered the father.

"Oh, father, you don't think they are hurt, do you?" whispered Joseph.

"I hope not, son," replied the father.

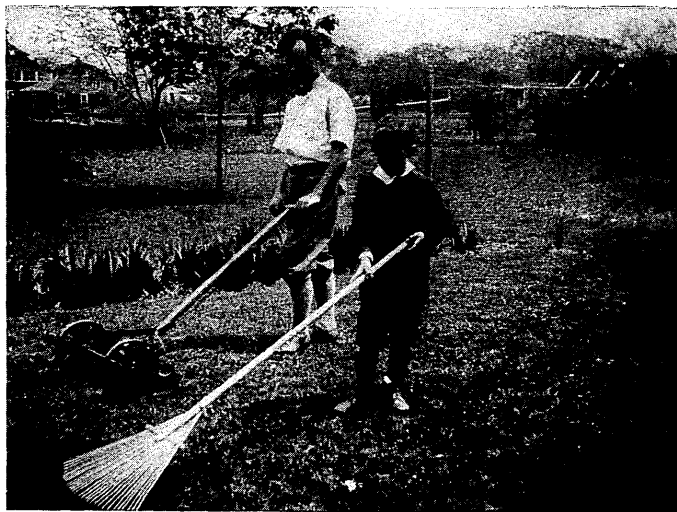
"Let's go find them," said Joseph.

"Father can't go, Joseph. Father must stay here." Then he thought a moment and added: "Joseph, will you go and find your brothers?"

"Yes, I'll go, father," said Joseph, quickly. "I'll find them."

They packed a lunch and waving good-by to his father, Joseph went to find his brothers. He had been walking a long time and had not found them.

"My, it's a long way! It's hot; it's dusty. Guess I'll rest," said the boy. But his father wanted him to find his brothers.



"No, I won't rest, I'll go on. I won't stop until I find them," thought Joseph.

Finally he saw a man coming.

"Sir," he asked, "have you seen my brothers? They are caring for sheep."

"There are boys in a field a long way from here. Maybe they are your brothers," replied the man.

"Thank you. I will go and find them," answered Joseph and started on his journey once more. He walked a long time.

little while. Let the boys and girls tell the story about it:

1. Where mother's going.
2. Who is left at home.
3. What mother told them to do.
4. What they did do.
5. What mother found when she got home.

Memory verse: "Children, mind your parents."

Show the picture of a father and son. Let them tell what the father is asking the boy to do. Let them tell whether he does it.

Story: Tell the story of "Joseph Runs an Errand for Father."

JOSEPH GOES ON AN ERRAND

A long, long time ago there was a little boy named Joseph who had many brothers. One day Joseph's father called him and said, "Joseph, your brothers went away awhile ago and have not come back."

"Where did they go?" asked the little boy.

"They went to look after the sheep, but they ought to be back now," said the father.

"Maybe they're lost," suggested Joseph.

"No, I don't think they are lost. But I hope they are not hurt," answered the father.

"Oh, father, you don't think they are hurt, do you?" whispered Joseph.

"I hope not, son," replied the father.

"Let's go find them," said Joseph.

"Father can't go, Joseph. Father must stay here." Then he thought a moment and added: "Joseph, will you go and find your brothers?"

"Yes, I'll go, father," said Joseph, quickly. "I'll find them."

They packed a lunch and waving good-by to his father, Joseph went to find his brothers. He had been walking a long time and had not found them.

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"No, I won't rest, I'll go on. I won't stop until I find them," thought Joseph.

Finally he saw a man coming.

"Sir," he asked, "have you seen my brothers? They are caring for sheep."

"There are boys in a field a long way from here. Maybe they are your brothers," replied the man.

"Thank you. I will go and find them," answered Joseph and started on his journey once more. He walked a long time.

"It's a long way. It's so hot. It's so dusty. I guess I'll rest," said the little boy.

But his father wanted him to find his brothers.

"No, I won't rest. I'll go on. I won't stop until I find them," thought Joseph.

Finally, shading his eyes with his hands, he looked toward a hillside.

"Sheep," he whispered. "Boys!" he said.

He started to run. "They are my brothers. I am sure they are my brothers," he thought, and ran faster.

He came to the side of the hill.

"Brothers!" he called.

The boys on the hillside looked toward him.

"It is little Joseph come to find us," they shouted, and came down the hillside to him.

"Father asked me to find you," Joseph said as they came close, "and I have."

After the story, if the atmosphere is right, offer

Prayer: "Dear heavenly Father, we are glad we have mothers and fathers. They tell us what to do. Help us to do what they say."

Memory verse: "Children, mind your parents."

Play of the story: You can dramatize the story of Joseph beautifully. Divide into small groups to do it so there will be more "fathers" and more boys being "Joseph."

IV. Recess and lunch:

Pay particular attention to the courtesies which the children show at table and the way in which they "mind." Say "God is near to little children," and have them sing, "Thanks to our Father."

V. Games:

Play "House," having the children mind the parents.

Play a sense-developing game—smelling or tasting—using things a bunny likes—

- | | |
|-------------|-------------|
| 1. Lettuce. | 3. Carrots. |
| 2. Cabbage. | 4. Apple. |

Use a circle formation with approval shown as suggested in several previous lessons.

Outdoor games: "Rabbit and Dog." Played exactly as they play "Cat and Mice" or "Squirrel in the Tree." "Farmer in the Dell."

VI. Purposeful activity:

From their games, call the children back to their chairs. Talk for a little time about ways in which they can mind mother or father. Let them suggest the ways. "Can we do something to help us remember that we are to mind mother and father when they call us or ask us to do something?"

Make boxes in which to put our toys.

Make a bed in which to put my dolly.

Make picture books with which to amuse baby.

Make a dresser for my dolly's clothes.

As far as possible let them do what they suggest may help them remember to mind mother and father.

VII. Benediction and dismissal:

Quiet music will draw the children from their work to the piano. Sing "The Bunny" to them. Let them sing "Mother dear, we love you," "Father dear, we love you," "I'm Glad My Heavenly Father's Near."

Taking the attitude of prayer: "Dear heavenly Father, we are glad you are near. Help us to mind our parents to-day."

March out two by two, helper leading.

LESSON XXV

THE OBEDIENT CHILD (REVIEW)

Objectives:

To give the kindergartner the conception of a near-by heavenly Father who approves when we do right.

To lead the child to develop habits of obedience.

I. Practice in response to rhythm:

Let the boys and girls themselves decide which melodies they want and how they desire to interpret them. Let them all act out the interpretations which they have given to them. When they have chosen, test them with a new lullaby and a new skipping melody to see if they know what the music says then.

II. Morning circle period:

Greetings: Have the room all decorated this morning with flowers and plants and tree branches. Give the children time and opportunity to say "Good morning" to everybody and everything which they desire to greet.

Pupil expression in preparation for story (Review): Lead the boys and girls to talk about what they saw on their way to the school. In reference to each one ask them a question—

1. Does he have to mind anybody?

2. If flowers—do they have to mind? Whom?—

Rain and Sunshine.

3. If birds—do they have to mind? Whom?—The heavenly Father.

4. If children—do they have to mind, etc.

Memory verse: "Children, mind your parents."

Talk about soldiers and how they mind—whom they mind.

Play in preparation for story (Review): Play "Parade." Choose a captain or several. Have caps and drums. Give orders and have the orders obeyed. No one can march who does not mind the orders!

Play "Flowers." Have the rain and the sunshine coming to tell the flowers what to do, and the flowers will respond to the rain—(mind).

Play "Groceryman." Have the grocery boy minding the storekeeper, the mother, and doing as they say, etc.

III. Story circle period:

Picture study: Have in the room the key pictures which you have used for the last four stories. Let the children choose one of their number to select a picture about which he wants the story told. Use the following procedure:

1. Picture brought.
2. Story retold.
3. Prayer about the aim of the story if it lends itself to that.
4. Memory verse.
5. Song that goes with the story.
6. Play it if the children so desire.

Follow the above procedure with as many of the last four stories as time will permit.

Pictures with Lesson XXI Parade.

Pictures with Lesson XXII Chickens or Kittens.

Pictures with Lesson XXIII Automobile Ride.

Pictures with Lesson XXIV Joseph Going on an Errand.

IV. Recess and lunch:

When children are seated around prettily decorated tables say, "God is near to little children," and have them sing "Thanks to our Father."

V. Games:

Let the boys and girls choose the games which they will play for this period. Be sure that they are minding the signals all the way through.

VI. Purposeful activity:

Bring the children back to the small chairs and talk with them about what will help us remember to mind our parents. Let them suggest and, if possible, make what they have suggested; or, if they did not finish yesterday's activity, lead the above conversational period to an understanding of why they go back to work on it; or, take the whole school for a picnic in the picnic grounds or to the woods, and out there let them play, watching to see that orders and signals are minded. Then in the out-of-doors retell some of the stories of the course.

VII. Benediction and dismissal:

If you have stayed in the building, draw the boys and girls around the piano with quiet music. Let them choose some songs they like best to sing.

Close with "I'm Glad My Heavenly Father's near," and their prayer song, "Thanks to Our Father."

Prayer: "Dear heavenly Father, we are glad you are near. Help us to mind our parents."

March out two by two, a helper leading.



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